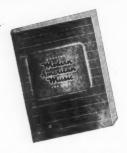
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Blue Moon is the first in a series of "Modern American Music" for band. Its playing time is approximately 3½ minutes and it is priced at \$3.50 for standard band and \$5.00 for symphonic band.

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AMERICAN WALTZ
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DEDICATED TO THE ADVANCEMENT OF MUSIC IN AMERICA

MARCH-APRIL, 1945

VOL. III, No. 11

LEOPOLD STOKOWSKI

THIRTY-FIVE CENTS

Publisher and Advertising Manager

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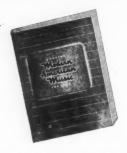
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# IN THIS ISSUE

FOR MANY months we have been hearing much about the "string problem." What is happening in the development of young string players? Why is there an increasing scarcity of them in high school and community organizations and even in some sectors of the professional field? Is it because youngsters simply don't want to play strings any more? Have the violin and its stringed relatives lost their pulling power for the present younger generation? Is it because string teaching has lagged and has failed to produce as good results as are found in the wind sections? Is it because the music literature in which stringed instruments participate is lacking in variety and color? All of these and many related questions have been heard frequently. In the minds of many musicians here is a problem of first-rate importanceone that calls for serious considera-

On the other hand, we have talked with private instructors and school music educators who insist that they have no difficulty in keeping their string complements well filled and who state that interest in strings is as strong as ever and compares well with the interest shown in other instruments. They believe that the "problem" is a local one, not general.



This issue is devoted almost entirely to views and opinions concerning various aspects of string teaching, string performance, and string literature. Generally speaking, our contributors seem to feel that something is really wrong, even though they may not agree upon just what the trouble is.

Some of the difficulty may be located by looking at the situation which is faced by the music educator who must produce school organizations that can perform in public within a short time after instruction has begun. A community hires a teacher of instrumental music for its schools. He begins work, pupils purchase instruments, and classes

start. In all directions can be seen children carrying new instrument cases. From house after house comes forth the sound of beginners practicing. Parents catch some of the enthusiasm. Everything is off to a fine start! But all too often the instructor must take into consideration a disturbing attitude on the part of parents, board of education members, and school administrators. They have hired the teacher and bought the instruments. Now they want to hear a concert. Just like that! If you don't believe this, talk with some of the people who teach music. From them you will learn that the producing of quick performance is an important matter in many communities. A vast public that is accustomed to getting music by twisting a radio dial is very likely to think that instruments can be played through no greater training or effort. They want music now and sermons on the value of thorough basic training are of little interest to them.



So the instructor sidetracks the strings and builds a band because he knows that within a short time he can produce a reasonably satisfactory band concert. He continues his band training efforts and within a few years has a first-rate organization of which the community is proud. This band is equipped with shiny instruments and brilliant uniforms. It leads parades of inductees to the railroad station. It maneuvers on the football field. It gives concerts in the park. The community feels that it gets its money's worth.

In the meantime, the instructor has probably had a few wistful thoughts concerning strings but it is not likely that he has done much about them. Strings progress slowly in comparison with brasses and woodwinds. His band now takes most of his time and effort and it has justified his job in the school system. Oh, well, let someone else worry about the strings and the orchestra.

It is easy to lay the blame for shortage of strings on this fellow but the problem is larger than that. He's living and working in a world that is not much interested in taking the long and the hard way. That has much to do with the shortage of string players.

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In addition, these books uphold the American ideal of bringing together the best culture of all parts of the world. The series includes compositions by such masters as Beethoven, Brahms, Gluck, Haydn, Heller, Mozart, Schubert, Schumann, Tchaikovsky, and many others. as well as folk songs from fourteen different lands.

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HARRIS AND ELLA MASON AHEARN

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EDITED BY RAYMOND BURROWS, ERANEST

# MUSIC PUBLISHERS JOURNAL

DEDICATED TO THE ADVANCEMENT OF MUSIC IN AMERICA

# American Youth in Today's Orchestras

By LEOPOLD STOKOWSKI

Mr. Stokowski has words of praise for young musicians in our orchestras. He also offers some words of advice to them. His service to youth in music continues to be of great importance in the music life of the nation.

WHEN I am traveling through the United States I often have the pleasure of conducting school orchestras. It is thrilling to work with young musicians who show such enthusiasm for orchestra tech-

The orchestras in schools, colleges, and universities are steadily increasing in size and at the same time achieving a higher level of musical performance. An important factor in this growth and progress is the availability of good violins, violas, cellos, and basses. Musical instruments of high quality are now being made in the United States, and it is therefore possible for students to have good instruments which are within their reach from the standpoint of cost.

nique and for music itself.

Of course it is important to have good teachers of these instruments, and fortunately these, too, are available in increasing numbers.

Then there is the necessity of developing good technique. Players of stringed instruments should remem-

able to play rapid passages; it is equally important to have good bow technique so that the tone will be clear, pure, beautiful and either loud or soft as the music requires. When playing in rehearsals and concerts, a string player should concentrate on his own part, relate what he is playing to his own section and in addition listen to the whole orches-

tra so that the part his section is playing becomes an integral part of the complete sound design.

Members of an orchestra should be able to some extent, not only to read a score of orchestral music, but also to construct a score while listening to the music. This first kind of score is an eye score; the second kind

is an ear score. It is valuable to be

Constructing a Score

able to read an eye score, but it is much more valuable to be able to construct an ear score for oneself. In other words, musicians in an orchestra should be aware of all the instruments that are playing and be conscious of the different designs of melodies, harmonies, and rhythms they are forming. This is extremely valuable ear training. It will contribute to students' enjoyment of music and, in addition, it will help players to understand orchestral technique thoroughly.

But while technique is important, it is only a means to an end. This great end is the expression of everything that is beautiful and inspiring in music. When words can say no more, music can still go on expressing deep emotions which cannot be said with words. Only music can say these deep and glorious things.



Mr. Barzin, director of the National Orchestral Association, speaks as an important "middle-man" in supplying young players to symphony orchestras throughout the country.

# String Bankruptcy Period

By LEON BARZIN

PERIODICALLY in music there seems to be either an overabundance or a sort of bankruptcy of one instrument or another. Where do we find ourselves now?

Have you ever noticed in early prints of Handel's time orchestras consisting of twenty strings and six oboes? One might quite rightfully assume that there was at that time an overabundance of oboes. Take the same period in England—there would seem to be a veritable avalanche of organs and harmoniums.

On the other hand, in a bankruptcy period of about twenty years ago, many of our symphony orchestras had to import wood-wind players, especially bassoonists, from France. Then again, a few years later, there was a dearth of brass players. For them we went to Germany.

Do you remember the scarcity of viola players which resulted partly because of the attitude toward the instrument? It was often said, "When I grow old and can't play the violin any more I'll take up the viola"the last resort sort of thing. But when the need is great enough, the remedy is born. Through the demand for better viola players, fine violinists, men such as Primrose, Bayi and Katims changed to viola playing. Realizing the importance of the viola as an instrument, they, through their teaching, have now given us a new group to be called upon.



Men like Salmond and Rosanoff have raised the standards of cello playing. And Emanuel Feuermann, a great artist and orchestral player himself, did much to encourage young talent. Well do I remember discussing with him about three weeks before his death, his appointment to the Curtis School in Philadelphia. He was so happy to be in a position to develop the young cello talent of this country. He always spoke much more of this phase of his life than of his concertizing. Continuously I feel through the young cellists of today the great loss which his death brought to music.

In 1930, in my work with the National Orchestral Association, I was always in need of bassoons. Very few students of that instrument were available. Then what happened? Kovar began to devote part of his time to teaching, and, as a result, there are excellent bassoonists in our symphony orchestras of today.

Sometimes we wonder how a child chooses his instrument. I can remember the story of one of our outstanding bassoon players. He was in my orchestra (National Orchestral

Association) at the time. One day after a rehearsal I asked him how he came to choose the bassoon. He said, "Look at me (he weighed around two hundred and fifty pounds). I have always been fat. When the principal of our school announced that we could join the school orchestra and were to go and pick out the instrument we wanted to study, I came last because I couldn't run as fast as the other boys. When I got there all there was left on the shelf was a broken down bassoon."

Today there is a great hue and cry about the lack of study of the stringed instruments. On one side one hears that the radio has caused this; on another that in a world of jazz and boogie-woogie the wind intruments have become over-important. I have heard other people say, "The trouble is that the stringed instruments are too difficult and take too long for a child to master." This, of course, is nonsense. All instruments are difficult to play, and to learn to play well takes years.

Much, of course, depends upon the teacher. Children love to do things together. Wood-wind teachers today have wisely and constructively encouraged ensemble playing-the best and shortest path to orchestras, radio, and bands. Have our teachers of the stringed instruments been as wise? After auditioning several hundred players in a year, I am always astonished at the lack of ability to sight-read. How many times have I heard a splendid performance of the Beethoven or Brahms concerto and then been amazed to discover that the simplest waltz could not be read. In comparison, can you imagine a good wind player not being able to sight-read?

It may be that the teachers are so concerned with virtuosity and solo pieces that they overlook the tremendous importance of sight-reading developed in ensemble playing. Last year I heard a magnificent recital of Galamian's pupils, and I wondered if their playing of chamber music is of the same caliber as their solo performance. If so, there are some fine violinists on the way; if not, many may find out too late that they are not assets in the world of music.

As far as the jazz influence goes, it is in the hands of the arrangers

and already, with great effect, they are adding small stringed sections to their requirements.

In my experience as director of the National Orchestral Association for fourteen years, I have been asked this question by many educators, "What has happened to our students? Why are they not studying stringed intruments any more?" But after my visits to the schools and entrances into the "cages," as they call them, where the instruments are kept, I ask myself not, "What is the matter with the students?" but, "What is the matter with us-the schools, the teachers, and the parents?" Come with me into an instrument cage. What have we here? Twelve saxophones, ten trumpets, sixteen clarinets, possibly one horn (badly in need of repair), a few, maybe three, broken down violins, one viola, maybe a cello, a steel bass or an unplayable wooden one. This is what the children find in the average music room of an average school. From these they choose what may prove to be their life instruments. It is only natural (in answer to the educators) that children, with their herd instinct, react to the instruments that are plentiful and only natural that, in good sense, they choose those in playable condition. At this point many will claim that one cannot put violins, violas, cellos, or basses into a school-that it is too expensive. Why too expensive? Is it more so than an athletic field, or a swimming pool, or a tennis court? Or is it that, in spite of the promise of the times, in the matter of caring for our arts the world has advanced so little?

The Feuermanns, the Primroses, the Kovars, and Galamians are limited. They are our leaders, but it is in the school that the opportunity lies. There, obscured and dependent upon the instrument in his school cage, may lie the greatest talent of them all.

What a pity, in a country such as ours, full of fine schools with every kind of gymnasium, sport, and scholastic equipment, to find deplorable conditions such as these in an art, the only thing that lives after us. No wonder that in the history of music our time may be characterized as a bankruptcy period for the stringed instrument.

The Music Publishers Journal

# SYMPOSIUM ON STRINGS

What do you think? Is our supply of competent string players, both amateur and professional, dwindling to the point of danger? Is this a truly national problem or is it a local one?

Whose fault is it? If strings are scarce just where does the fault lie?

What about the teachers? Are there fewer really good teachers in the field today than there were say twenty years ago? If so, why? Is the principal trouble in the teaching?

Are methods modern? Has string instruction kept pace with wind instrument teaching when it comes to providing a combination of sound basic training and maintenance of pupil interest?

Does glamor count? Has the featuring of wind instruments in prominent dance bands made youngsters feel that a Benny Goodman, a Harry James, or a Tommy Dorsey cannot come out of the string section? Will the present trend toward more and better string work in a number of oustanding dance bands help?

Are strings fun? Do young people have the idea that wind instruments are for fun as well as for more serious music but that string players are forever sentenced to the staid atmosphere of the symphony orchestra and the string quartet?

Can industry help? Manufacturers of wind instruments have supported vast campaigns for popularizing those instruments. Do strings need the same kind of backing?

If you are interested in this discussion will you write us your opinions concerning the cause of the string "situation" and your ideas of what can be done about it? Where does the real trouble lie and what are your practical suggestions for remedying it?

If you and a sufficient number of other readers will provide us with a cross section of your opinions on this problem, we will summarize and publish them in a future issue or in a separate brochure for distribution to our subscribers.

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The school programs have done comparatively well with the wind and brass instruments. A lot of contemporary material has been added to the repertoire of these ensembles. This is not true of the string groups. They face a dearth that has not yet been adequately taken care of by our music educators and creative musicians. Young people are in sympathy with the idea of studying wind or brass instruments, because of the economic adaptability for one thing, and also because there is more interesting music to play. Program material for strings that would satisfy young people is almost nonexistent. Conditioned to the sonorities and the style of string playing as exemplified by our major commercial radio orchestras and dance bands, the listener has become conscious of a way of using strings that is particularly native to our popular idiom.

The problem of supplying similar material for our educational groups is not an easy one, but the first step in solving it is for our better composers to write effective, simple, and idiomatic pieces for string groups. This would also take

# New Literature for Young String Players

By MORTON GOULD

Brilliant string work is characteristic of Morton Gould's conducting and writing. He understands youth as well as strings and comments on literature for young string players.

in, naturally, transcriptions. If band students have available to them periodic releases of currently popular songs and instrumental numbers, either written for or transcribed for band, why shouldn't we have the same repertoire for strings? It is important, naturally, not only that the composer and transcriber produce, but that our publishers invest in a field that unfortunately has been fallow so long that it might take some time to bring in adequate returns.

#### Contemporary Outlook

The next important point is for our string supervisors to treat stringed instruments with a contemporary outlook. There is no reason why string players should not have as much fun with their music as brass and wind players. As in everything else, the degree of success depends, for the most part, on the teacher. A conductor who has good ears and knows the full capability of strings and their versatility can achieve colorful effects by using imagination plus material, and at the same time the task of ensemble string playing can be made into an exciting adventure. The writing and the teaching of music for stringed instruments must be brought up to date and made contemporary with the spirit and times in which our young people live.

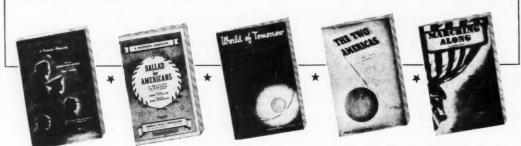
Below: Morton Gould at work in a broadcasting studio.





MARCH-APRIL, 1945

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# **Vanishing Strings**

By GEORGE KING RAUDENBUSCH

THAT there is a serious shortage of young string players in this country is certain. Conductors of symphony orchestras, school music supervisors, private teachers, and music merchandisers are all aware of it.

In Harrisburg, where the resident symphony orchestra draws its players from the city and the immediately surrounding region, the shortage is very noticeable. Sixteen years ago, when I organized the Harrisburg Symphony Orchestra there was a good supply of mature and welltrained string players available, and behind them there was an ample reservoir of young players in the high schools and grade schools. Private teachers were busy with wellfilled classes even though the country was in the first throes of the depression. Good replacements for the orchestra were easy to find among the young people, and there was very keen competition among them for places in the orchestra.

Whereas the average age of the members of the orchestra when it was organized had been in the middle thirties, the influx of young players of ability coming to it from the schools, caused the average age to drop to the late twenties during the first five years of the orchestra's existence.

Somewhere around 1935 I began to notice a dwindling of good young candidates for the string sections. We had to go even farther afield for string players. The supply has de-



creased steadily since then. It was severely limited before the war began and cannot be attributed to the wartime shortage of young workers, although this has made the situation even more acute.

Today the Harrisburg Symphony Orchestra must reach out over a two-hundred-mile radius to assemble its players, and quite a few must be imported from Philadelphia and Baltimore, where the shortage is also a real problem.

#### The Causes?

This is no local condition I am sure. When the Toledo Symphony Orchestra was organized in 1939 I combed the schools, the colleges, and the private teachers' classes thoroughly for young string players. The results were startling. While there was an adequate supply of good young wind instrument players, only three young violinists of good ability were uncovered. This in a city of 300,000 population, and with large groups of Hungarians, Poles, Czechs, and Germans—nationalities noted for love of the fiddle! One usable young

An adequate supply of young string players is of greatest importance to the conductor of a "minor" orchestra. Dr. Raudenbusch, conductor of the Harrisburg Symphony, writes feelingly of the problem of the dwindling supply of personnel for the string sections of his orchestra and raises some pertinent questions concerning the reasons for the alarming shortage.

violinist to each 100,000 citizens quite a record for American music and music training.

This shortage could not be attributed to the schools in Toledo. They were doing excellent work with the material they had. It could not be blamed on a lack of private teachers. There were many excellent teachers in the city who would have developed good material if they had had any to teach.

At Winston-Salem, Noth Carolina, where I organized the Piedmont Music and Art Festival in 1943, it was necessary to scour the whole central and western part of the state to bring together the string players for an orchestra of 65 men and women. Good wind players were fairly easy to find; string players were very scarce indeed.

What are the causes of this condition? I believe they are many and varied. I venture a few opinions for what they are worth with no intention of criticizing adversely any group or activity now current in music. The growth and progress of music must go forward by eddies, rapids, and still pools. String playing and study of stringed instruments are in one of these slack waters at the moment. But they must not be allowed to remain there. All serious music-opera, oratorio, symphony, and chamber music-is based on the availability of an ample supply of string players. Without them the greater part of

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# Fiddling With No Strings Attached

By PAUL LAVALLE

Mr. Lavalle, of "Lower Basin Street" fame, is on the "stringwagon" these days and is providing superior string orchestra performances on the air. He holds for a balanced string literature in the training of young students.



M USIC teachers have recently become keenly conscious of a strong trend toward the study of popular dance band instruments with too little attention given to the stringed instruments. The youth of the country undoubtedly are under the impression that the place of stringed instruments is limited to the classic field and therefore they have chosen to study the wind and rhythm instruments so highly glamorized by dance orchestras. This has brought about a crisis in the music world. There is a definite need for good string instrumentalists. There will be a greater need for them in years to come, for even the dance orchestras have discovered the need for versatile instrumentation.

I have noticed the amount of interest stimulated by my two radio shows, which feature stringed instruments. Because I was associated with the "Lower Basin Street" show for years, many people thought that I adhered to the "plenty of brass" idea of instrumentation, and when I started my 'Sunday afternoon "Stradivari Orchestra" program and supplemented that with the Friday night "Highways in Melody" program, on which I direct an orchestra of thirty-five strings, the mail re-

sponse was pretty overwhelming. I am happy to have put across the idea that string orchestras can handle all types of music, and I know it has been put across, because the public has nodded its head in approval via the mails. Now I think we can concentrate on selling that idea to all music enthusiasts.

One thing I learned from speaking to several music students is that they find violin studies dry and uninteresting. Unless students are particularly interested in the concert field, the sundry music studies which they must learn bore them after a period of time, and interest wanes.

#### Popular Music, Too

We all know how essential a good basic foundation of musical education is and we recognize the fact that practice indeed makes perfect. But I do believe there are other ways of attaining that goal. Stringed instrument lessons must be made interesting to the student. At the time he is getting his classical foundation, he should be taught popular music too. If possible, music schools should organize popular dance orchestras featuring the stringed instruments, as well as their chamber music groups and small symphonic units.

We must keep in mind the fact that music is representative of the people and the popular in music is as representative as the classic in these modern times. We cannot afford intellectual snobbery in the development of our youth. If we are to continue to have the best in all types of music we must recognize the fact that we have to develop the best in all types of music students. The young violinist who wishes to join a dance band should not be overlooked for the young violinist who hopes to join a symphony orchestra. They must both be developed and given every opportunity to attain their respective goals.

I suggest that music teachers set up regular recording jam sessions for their young jazz enthusiasts. Lead them to understand that the possibilities of attaining recognition in the popular field as string instrumentalists are unlimited. Develop their interest in the stringed instruments by bringing to their attention the great artists in the field. Have musical forums at which the good and bad of popular music can be discussed freely.

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# For a Renaissance in String Playing

By KARL VAN HOESEN

DURING the past few years music educators have been disturbed over the growing lack of interest in the study of the stringed instruments. Mounting concern has caused many to express fear for the continued existence of our school orchestras. This gives rise to several questions. First, is the lack of interest in the stringed instruments general throughout the country? Sec ond, if so, what are its causes? Third, what are the possible remedies for the situation?

Examining critically the genuine lack of interest in string development, I feel that it may be to some extent contingent upon the relationship of achievement in the individual instrumental program to the objectives which that program attempts to fulfill. I am of the opinion that where the lack of interest in string playing is most apparent, it is basically due to our own professional shortcomings (conceding of course, certain other contributing causes), and I feel that these shortcomings are coupled with a great deal of loose thinking about our objectives in instrumental music.

These objectives fall into two categories. The first satisfies some members of the profession and is not difficult of fulfillment. It has linked itself to the "worth-while activity" philosophy which seeks to provide "worthy use of leisure time," the benefits of group activity, and the glamor of participation in colorful and useful groups, so far as the community and school are concerned—an objective not wholly bad in itself, but sometimes productive of little real music education.



The second objective is to provide a true musical education of the talented musical child. The bearing of a more clear-cut type of thinking about our objectives on the question of our string troubles is simply that the shallow first objective is sometimes attained easily with the band, but not with the orchestra. Let me say immediately, to avoid being misunderstood, that the band, as a vehicle of musical expression, is not incapable of attaining the second objective. The two objectives are not necessarily incompatible, and, not all of the fine and appealing features of the band program which children like are to be condemned, ipso facto. Neither is the band to be considered an activity incompatible with the idea of sound educational procedures in music. The point is that in many cases the objectives which should be only the by-products of a truly musical experience and a sound course of study have been shaped into a

flimsy framework and made to support the whole structure. To be explicit, colorful marching pageantry, athletic contests, and the like, while they have their place, should not be confused with sound musical experiences of educational value. Such experiences can also be glamorous and thrilling for the musical child. If we are not providing them our troubles are upon us.

I am not ready to concede a genuine deterioration in the string program except in localities where it has been permitted to lag, either because of undue emphasis on the first and incomplete objective, or because of the lack of capable teachers. Certain local conditions, and certainly temporary wartime conditions, may reflect a general decline in achievements in performance, but it is to be hoped that even this temporary setback, which has necessarily diverted the attention of many from cultural activities, may help us to clarify our thinking about our objectives and our ways and means of achieving them.

#### Good Standards

As I look back on the performances of school orchestras of a decade ago and try to remember personnel in terms of numbers and degree of playing proficiency, I am not at all convinced that part of the present concern does not stem also from the fact that listeners, directors, and young people alike are now fully aware of what good standards of performance really are and, therefore, will not tolerate with interest

(Continued on page 46)

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Mr. Nero writes of dance band influences on young stu-

dents. He will teach in Juilliard Summer School.

years that the demand for string instrumentalists has increased to the point where there are really not enough to go around. At one time the violinist or cellist had no recourse but to enter a symphony orchestra or become a concert soloist. Since both of these fields are rather limited, a great many deserving

young people were without employ-

T IS only during the past few

ment.

With the advent of radio, a new field was opened for them, and many fine young artists entered the socalled "commercial" field of music. There still remained one part of the music game that seemed to be definitely closed to the string player, and that was the jazz field. There were many reasons for this. The style of playing that was demanded in a dance band was quite foreign to the young violinist, and as he never bothered to learn the style, feeling it more or less a disgrace to be seen playing in a dance band, the string player became an outlaw in the realm of Jazz. There were other reasons, of course, such as the fact that the volume of sound produced by a violin could never match that produced by the rest of a dance band and also the fact that the trend in dance music was always toward the loud and brassy mood. When the amplification of the public address system came into being, the day of strings in a dance band was not far behind.

Probably Artie Shaw initiated the use of strings in a dance band by his clever and musical use of a fine string section in his own band of a few

years back. Suitable arrangements were provided for these good string musicians, and thus began a trend in the dance field that has not yet reached its climax. Shaw's example was followed shortly by other band leaders whose bands were known until then only for their terrific drive and power: Tommy Dorsey, Harry James, and finally Gene Krupa.

The reason for this trend is quite simple. The use of a string section gave the band a greater variety of tone color and allowed it to change pace more often. To the public it was a welcome move, and the popularity of these leaders did not suffer by their "going commercial." It is possible for a band to change its style with each number it plays, and bands are no longer labeled "sweet bands" or "hot bands" according to the style they choose, but simply as good all-round dance bands.

Naturally band leaders are now faced with the problem of finding men capable enough to play with them. They have a great deal to offer the going string player in exchange for his talent. Dance bands pay salaries much higher than any symphony orchestra can afford to pay and their music certainly offers an

interesting variety. It is no longer considered a disgrace to be playing in a dance band conducted by musicians such as James or Krupa, and their string sections boast alumni of many of the major symphony orchestras and music schools.

I believe that within a short time the string section will become just as much a part of the average dance band as the brass and reed sections are today, and the demand for good string instrumentalists will increase with this trend. With the increasing technical demands that arrangements are making of them, violinists of tomorrow's dance band will need all the equipment and facility of the symphony musician plus the "know how" of playing in the jazz idiom.

As strings are given increasingly important parts in arrangements for dance bands and as the quality of string players in those bands improves, it is inevitable that youngsters are going to become more interested in strings and transfer to them some of the adulation that has been almost entirely pointed toward the wind instruments and their players. They will come to believe more and more that strings are ver-

(Continued on page 48)

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The composer, Alexander Hyde, formerly Master Sergeant in the AAF, Director of the famous Station Band at the Santa Ana Army Air Base, Santa Ana, California, has assigned and donated all his royalties from the sale of this folio to the Army Air Forces Aid Society.

Educational Division

SOUTHERN MUSIC PUBLISHING CO., &.
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# Johnny Used to Play a Horn

By LOUIS A. WERSEN

Mr. Wersen is president of the National School Orchestra Association and director of music in the Philadelphia schools. He suggests taking advantage of wartime conditions to stimulate greater interest in strings.

Editor's Note: This article by Mr. Wersen first appeared in the March-April, 1943 issue of Music Publishers Journal, Because of its continued timeliness and its close relation to the other articles dealing with strings and string players, it is reprinted here.

OMMERCIAL as well as educa-Utional changes have been necessitated in the music field and perhaps the most apparent are those pertaining to the availability of instruments. A nation at war has found that metals are more vital for use in the war program than in the manufacture of music instruments. Priorities have forced manufacturers to discontinue the making of metal instruments, which means that many an enthusiastic youngster must either forego the thrill of learning to play a horn for the duration or transfer his eagerness to a nonpriority instrument. Of these there are several, belonging to what the music world calls the "string family" -the violin, viola, cello, and bass viol. Such a transfer need not, however, be a discouraging outlook, for there are unlimited opportunities for string performers as soloists, members of string ensembles, symphony, radio, and dance orchestras.

But it still is necessary to persuade the potential musician that just as much enjoyment can ultimately be derived from learning to play a stringed instrument as å horn. And this, we as dealers and instructors must do. It is a distinct challenge to our ability to keep alive in the heart of a child the desire to learn to play an instrument. Such desire must not be allowed to grow cold and die, for to hold the interest of our present music beginners is all-important to America's music future.



It is well to remember that it is possible to begin the study of stringed instruments at an earlier age than most of the wind instruments. For very young children, small-sized stringed instruments, such as one-quarter, half, and threequarter violins, violas, cellos, and basses, may be procured from dealers all over the country. This opens the way for children of even the first grade to begin their instrumental training, and surprising and gratifying results have also been achieved by children of preschool age when they have been given expert instruc-

The proper approach on the part of dealers and educators can do much to dispel the adverse idea of "sawing" so often attributed to playing a violin, viola, or cello. Emphasize the prominence which string players are given in both solo and orchestral performance in amateur and professional activities.

But what about the loss financially

when the child has outgrown the small-size instrument? It is negligible. There is always a demand for such instruments and there need be no difficulty whatever in turning them in, in exchange for a larger size.

Attention is directed right here to the fact that manufacturers need to give wider recognition to the dealers' needs for accessories and parts for repair of stringed instruments. There are enough instruments available, but dealers are not adequately stocked with requisite materials to meet present and future demands

for upkeep.

We should not overlook the possibilities for creating a love for music through use of the guitar and other plectrum instruments. These have been aptly classified as selfentertainment instruments, since they are not generally used in the symphonic orchestra or string ensemble. In recent months the demand for guitars has grown by leaps and bounds, and educators should not turn up their critical noses at the mention of "guitar." Rather, they should utilize a child's interest in this instrument as a possible means of transfer, at a later date, to one of the recognized orchestral stringed instruments. We should also bear in mind that many children lack the talent and aptitude to play an orchestral instrument, yet can derive great self-satisfaction from learning to play the guitar.

Our obligation to children still remains-persuade Johnny, who dearly loves a horn, that for the time being he can be very happy as a member of the "string family." Certainly string instruction holds a challenge for the aggressive and ambitious pupil that cannot be surpassed by any

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# "Modern" Scores

By OLIN DOWNES

ATTITUDE AND REACTION OF THE INQUIRING, INTERPRETIVE, AND CREATIVE PRACTITIONER

We have presented many articles that have set forth views of composers, performers, and conductors on contemporary composition. Here are some ideas from one of our foremost critics.

WERE mildly astonished one day on being asked to write an article on the question of what a critic's "attitude" should be toward "modern" music.

We only know of one permissible "attitude" of a critic toward any music, be it modern as tomorrow or as ancient as Methuselah. That is simply the attitude of the attentive and, one would hope, perceptive inquirer.

Does the music impress the professional listener, and in what way, and why? If he has informed and interesting things to say in reporting his impressions, and they in turn are based upon sound reasoning and premises, the gentleman will properly fulfill his function. If he cannot bring these qualities to his report he has-fallen short in his task. The matter seems to us as simple as that. There is but one approach to the problem.

The rest depends upon the individual capacities of the commentator. He is expected to be objective in his inquiry, and, inevitably, as an honest man with human impulsions, subjective—and properly so—in his conclusions. In this his approach is akin to that of the practical interpreter of the music. But the critic is free, as the performer is not, to examine the music disinterestedly.

In so doing he will keep as free as possible of any foregone conclusions. He will have to guard against ac-

cepted and conventional estimates in his consideration of music that is familiar, as he will take care in considering contemporaneous compositions to keep as clear as possible of opinion which represents the fashionable trend of the moment, and usually parades as the progressive thought of the day.

He will have a thousand fascinating and difficult investigations to make, independently of these obvious pressures, and he will never be able to rest content with his findings, if only for the fact that neither the art of music nor the mind of man is static. In such inquiry there is no resting point and no incontrovertible conclusion.

Therefore, the reviewer who catches himself in any fixed frame of mind toward an art had better watch out. Something is dangerously wrong. Still more dangerous will it be if he consistently satisfies one party of musical opinion. He is certain in that case to have fallen by the wayside.

Worst of all would be the position of a recognized mouthpiece of a group or an artistic movement. He ought to displease, with more or less frequency, all groups and aggregations of opinion—all those who have become victims of an attitude. This is not to imply that the dissenter will infallibly be right, or the people who disagree with him wrong. Certainly not. The important thing is that there be independence and flexibility of thinking, which organized opinion forbids.

A movement, however constructive and needed as a counterbalance to other movements, means, nevertheless, regimentation of thought or, worse still, the definite, propagandistic herding together of minds with some practical purpose. For concrete ends, organization is indispensable; for freedom of thought, the inalienable attribute of criticism, it is fatal. Under such domination criticism is out of the question, in fact is non-existent. That is why the idea of a critic with a predetermined "attitude" toward modern or any other kind of music seems to us outside the pale of intelligence.

#### A Different Attitude

This for the critic's orientation. If it were asked what the attitude of the practicing musician, performer or composer should be on these subjects, the answer would be different.

The musical interpreter, as proponent of the old or new, must have his convictions and drive them home when in the exercise of his function he champions the composer. Even if he lacks such conviction, regarding a work with which he is not fundamentally in sympathy, he must convince himself, if only in order to convince his audience, that he believes in it. He is the composer's advocate before the public. He must personify his argument. He only fulfills his trust when he takes the position of the inspired partisan.

As for the composer, he must be fundamentally unamenable and intractably egoistic. His egoism may be of minor dimensions, as that of a Grieg, or vast in its absorption and

(Continued on page 31)

This article, which appeared in the January 28, 1945, issue of the New York Times, is reprinted by permission of Mr. Downes and The Times.

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# The Inner Voice Speaks

A CASE FOR THE VIOLA

By
MILTON KATIMS

Mr. Katims, NBC staff conductor and violist, speaks up for an instrument that is rapidly gaining deserved recognition, and counsels on problems involved in making the shift from violin to viola playing.

T long last the viola has ar-A rived at its rightful place as a solo instrument in the string family. There are many indications of the strides it has made. More and more all-viola recitals are being given at Town Hall, more and more radio concerts feature viola solos, and more violists have attained "star billing" in the musical world. Not the least of these trends is the fact that overenthusiastic proofreaders no longer change "violist" to "violinist" in the happy belief that they are correcting a careless editor's spelling. As one who has long crusaded and carried a torch for the viola, I can now happily proclaim a cause that is won.

Only recently a neighbor of mine, a schoolteacher who plays the violin solely for his own pleasure, came to me for advice. He had become enamored of the beauties of the viola. He wanted to know something of viola literature, something of the difficulties involved in making the transition from the violin to the viola. Would the change of clef be troublesome? Should he give up the violin completely? Could he hope to play viola in a good string quartet soon? And, turning from the artistic to the practical, would he be able to find an inexpensive viola with a good tone?

Well! He couldn't have questioned a more interested interrogatee. As an admitted viola enthusiast, I had the answers ready and was just waiting to be asked!

Why had the playing of the viola been one of the neglected arts? Why



had the viola suffered under the sobriquet "pension-instrument"? Why should Forsythe, in his book on orchestration, recall "the bad old days when viola players were selected merely because they were too wicked or too senile to play the violin"? These are no mere rhetorical ques-

A cursory examination of early orchestral scores shows that the "viola was used only as a pale double of the basses and second violins. Bach and Handel gave it greater prominence, but it was not until it became an integral part of the string quartets of Haydn and Mozart that it developed a distinct personality of its own. Through the graces of Carl Stamitz (1746-1801) the viola reached the dignity of a solo instrument."1 Beethoven gave it a wholly independent but subordinate middle role. With the exception of the Duo for Viola and Cello, Beethoven rarely if ever takes the violist above the third position. Berlioz was the first

to undertake the serious study of the viola from the composer's point of view. The result of this research, his "Harold in Italy" for viola and orchestra, is the only composition of its kind to come from the Romantic period. With the advent of Wagner, followed shortly by Strauss, the viola was emancipated as it deserved to be. Today the composer expects and demands much the same extension and perfection of technique as he asks of the cellist or violinist. Perhaps some of the answers to those questions lie to a great extent in this development of the use of the

With this conversion of composers, the number of artists who especially adapted themselves to the serious presentation of the viola rapidly grew. And they are being "provided with a constantly increasing repertory of solo viola compositions-compositions which require as much intelligent, conscientious, and diligent application to achieve noteworthy results as does any orchestral instrument."2 The radio, too, has discovered in the viola an ideal medium for microphonic reception and has done much to boost this instrument to its proper niche.

Now that we know something of the viola's shady past, let's see if we can prognosticate its rosy future. In order to assure that bright future, we must first show the disciples-to-be good cause for their conversion.

In the hands of a capable artist,

<sup>&</sup>lt;sup>1</sup> Grove, Encyclopedia of Music and Musicians, Volume V, p. 522.

<sup>&</sup>lt;sup>2</sup> Dolejsi, R., Modern Viola Technique. (Continued on page 49)



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# The Plight of the Less Skilled Orchestra

By SAMUEL W. SPURBECK

Dr. Spurbeck, a member of the faculty of the Potsdam, N. Y., Teachers College, believes that many modern works receive too few performances because of their unreasonable demands for unlimited instrumentation and skill.



HE goal of some of our Amerian composers and transcribers seems to be performances of their works by major symphony orchestras or comparable radio organizations. Achievement of this goal unquestionably brings momentary glory to the creators and may lead to further performances. It may also serve to introduce them to a limited audience and possibly provide a modicum of income. To have a work performed by a major symphony orchestra is a great tribute to the ability of a composer or transcriber. If, however, they would only look to the future they might see the folly of such limited aim. Instead of writing difficult music for virtuoso organizations with unlimited instrumentation and skill they should concern themselves with giving their music a wider hearing, thus perpetuating their creations.

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Let them write difficult music but music commensurate with the abilities of the less skilled organizations. Hundreds of symphony orchestrasthose in smaller cities, in colleges, and even in high schools-do not possess the musical resources necessary to enable them to play works beyond their skill and they cannot afford to hire players of the unusual instruments. The average good symphony orchestra has a standard instrumentation. It cannot boast of two harps (often none at all), contra-bassoon, two English horns, bass flute, celesta, xylophone, three timpani, double basses with E-string extension, bass trombone, or the more exotic percussion. The usual instrumentation should be well

known to all, but, in case a reminder is needed, the following is standard: two flutes (sometimes a third interchangeable with piccolo); two oboes; English horn (rare); two clarinets; bass clarinet (rare); two bassoons; four horns; three trumpets; three trombones (alto and bass trombones are rare); tuba; two timpani; percussion (snare drum, bass drum, cymbals, triangle, tambourine, etc.), and strings. In many instances, especially since the war has depleted the ranks of musicians, the string sections are smaller and less proficient than ever.

#### Limited Skills

The skill of the players is limited in these organizations. For the most part, they are amateurs-business and professional men and women, students, teachers, etc. It would seem that a composer or transcriber would be wise to direct his efforts, at least in part, to writing music within the abilities and resources of this not inconsiderable group of less skilled symphony orchestras. Especially should he see to it that his music is played by student organizations of our conservatories, colleges, and high schools. Anyone hearing or conducting a symphony orchestra made up of students in the process of perfecting their instrumental skill is struck by the earnestness, enthusiasm, and cooperativeness of the members. It is they who will eventually play in the larger symphony orchestras or teach our future musicians. It is they who will be the audience of the future. It is they who will support our musical organizations. Their love for and devotion to music is very apparent. Why should not this love encompass the music of our leading composers and craftsmen? The answer is simple. They do not write music our students can play!

To some extent the problem of the unusual instruments in our average symphony can be solved by cross-cuing, but too much of this practice leads to patchiness of ensemble and orchestration. It would be much better to have music designed strictly for the less skilled symphony of standard instrumentation.

The lack of unusual instruments is not the only difficulty. From a purely practical point of view, composers, transcribers, and orchestrators fail to score properly for the non-professional player. Among their sins are the following:

Extended passages in the higher positions of the strings.

2. Low C-D-E on the flute. Rapid non-diatonic, non-chordal passages.

Rapid passages and those in the upper register of the bassoon (F-G-A).

4. Unusual and wide skips for the horns.

Numerous and rapid changes from alto to treble clef on the viola.

Numerous and rapid changes from bass to tenor to treble clef on the cello and bassoon.

7. Alto and tenor clefs for trombone.

8. Numerous and rapid changes (Continued on page 61)

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SSA

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# Development of the Michigan String Planning Conference

By ROY UNDERWOOD

Here is part of the story of a practical movement to stimulate string playing. Mr. Underwood, music head at Michigan State College, is chairman of the Central Committee of the Conference.

THE first meeting of the Michigan String Planning Conference was held in Ann Arbor on November 7, 1942. This conference grew out of a feeling among string teachers in Michigan that the dearth of string players and the existing conditions in string training were deplorable and that something should be done about it. Dr. Earl V. Moore, director of the University School of Music, issued an invitation to those interested to meet at the School, and some thirty people responded—in spite of a heavy snowstorm.

of

Everyone present had something to get "off his chest," and after several hours of discussion the group concluded that a Central Committee should be formed. It was urged, as a result of the general enthusiasm at this conference, that another meeting should be called later in the year after subcommittees had had time to prepare specific recommendations for the development of an aggressive and long-range program for increasing the number of students studying stringed instruments. The following subcommittees were formed: Teacher Training; Private Teachers: Publications: Research; Organization and Administration. A questionnaire regarding the provision made for training string players was sent to every school in Michigan. (This questionnaire is reproduced on page 64.)

Full-day clinics have been held in numerous Michigan cities, although the number visited has been restricted by the difficulties of wartime travel. "Flying squadrons" for

demonstration and discussion purposes have been formed at Michigan State College, the University of Michigan, and the Michigan State Normal at Ypsilanti. They visit as many communities as possible in order to stimulate interest in better string instruction.

In scheduling the visits of these "squadrons" to the communities that request them, the String Conference endeavors to hold to an established plan. First, we encourage the idea that each clinic will have as co-chairmen the local supervisor of music in the schools and a prominent string teacher. We are doing our best to break down any differences or antagonisms that might exist between the school and the private teacher, as we feel that the private teacher can very well and should be an extension of the school staff

#### Local Responsibility

Although we leave all local arrangements up to the local people, we do recommend that the visiting group, which may consist of a string quartet or a piano quartet, have the opportunity to play before all the grade school and junior high school children possible. We do not feel that it is enough to play before those who 're already studying music. The child who has never studied strings should hear them beauifully played if his desire to learn to play them is to be stimulated. In one instance a couple of dozen violins were passed out among the children.

They were shown how to hold the instruments and the bows, how to draw the bow across the strings, and how to use the fingers to produce different pitches. This stimulated great enthusiasm on the part of the children, and later that evening at a parent-teacher meeting the same instruments were passed out to parents, who were also given an opportunity to play a little bit. The interest aroused was surprising. In all these demonstrations the various possibilities and tricks of the instrument were pointed out and explained.

Usually a day is spent in each city, the forenoon being devoted to the younger children, the afternoon to working with the string groups already organized, and probably a closing session with all the string teachers in the community. The teachers in these cities are very enthusiastic and have expressed a wish for such visits twice a year.

Copies of "Johnny Used to Play a Horn," by Louis Wersen (see page 21), were mailed to every school in Michigan, and, following Mr. Wersen's suggestion, the String Planning Conference pushed the stringed instruments from the standpoint of their availability as well as their importance. We believe that teachers have too long stressed the difficulties of learning to play a stringed instrument and that they have frightened away many potential players. Then, too, there has been too much talk about the expense of purchasing instruments. Certainly the initial cost and the upkeep of stringed instru-

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ments are no greater than that of oboes and bassoons, and they are no more difficult to play. Yet in this section of the country we have as many or more double-reed players than we have string players.

In addition to the work done in the meetings and clinics held in various cities we have stressed the teaching of strings at all meetings of the Michigan School Band and Orchestra Association. Last spring, at the Michigan Music Teachers Association conference, we provided a half-day string session, the first time in many years that strings had received any attention in the meetings of this group.

We realize that it will take several years to make any appreciable headway. If only we can persuade our teacher-training institutions to prepare their graduates to do as good work in the orchestra field as they do with bands, we will go far toward achieving our objectives. The few high school teachers who are successful in their string teaching programs insist that it is just as easy to interest youngsters in playing in the orchestra as in the band—provided that the teacher himself is truly interested in strings.

Our String Planning Conference is in no way fighting bands. It insists that the study of strings provides as much pleasure (and perhaps a longer span of active participation) as other instruments. We are looking forward to a renewed general interest in the playing of strings. The alarming decrease in the number of competent professional string players is a challenge to music education. The building of a large body of devoted amateur string players is an even greater challenge. It can be done if we are willing to plan carefully and work hard at the job.

The foregoing article by Mr. Underwood tells what is being done in one state to stimulate string training. What plans, activities, and devices are under way in other parts of the country? What do you think can be done to insure an increasing supply of competent string players?

Send us your ideas for inclusion in our SYMPOSIUM ON STRINGS, announced on page 9 of this issue.

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(Continued from page 23)

reshaping of ideas as that of a Bach or Wagner. In the last analysis he must be intensively and uncompromisingly assertive. Yes! Beyond all the rest of us partial maniacs-which all human beings, without exception, are-the creative artist has the duty to be crazy. He must reveal the universe as it appears to one little amazed atom with a special authenticity, an illogical conviction, and an abnormal distinctness. He is the last person of whom we must ask equibalance, either in his own tendencies or in estimating the product of his fellows. If their purposes are sympathetic to his, that is one thing, but in his esthetic consciousness those who are not with him are against him. And a poor composer he would be if any other "attitude" on his part were conceivable!

Of the three classes of musicians, then, it is the critic of whom we have the right to expect the broadest perspectives, and as impartial an approach as is consistent with any developed consciousness. Next in intellectual fairness comes the versatile and perceptive interpreter. The composer is the one who should be the most positive in his direction and the most irreconcilable in his thinking.

But usually he is not alone in this, since musicians, as a class, are so opinionated, prejudiced, and impetuous in their pronouncements about their art—God bless them—that they would create scandals of partisanship and misjudgment if they wrote for four weeks on a representative newspaper.

Which, indeed, is all as it should be! The most partisan of these artists are usually those who sing or play the most beautifully. And why not? Does not music feed on emotion, and emotion, in turn, on music? We say nothing, for the present, on the subject of the loves and hatreds of conductors; of their particularly rich enjoyment of any disaster, and their disappointment at any success, of a rival, or of kindred matters.

But we wander. And irrespective of all these things the art of music fugues on, and the new becomes the old or the forgotten music!

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From a man of long and successful experience in string teaching comes this article on everyday problems. Mr. Herfurth is director of instrumental music in the East Orange, N. J., schools.

# Problems and Influences in School String Training

By C. PAUL HERFURTH

NYONE who is connected with A the music profession is aware of the appalling lack of young stringed instrument players. This lack is felt not only in our secondary schools, colleges, and universities, but also in the music schools and in many smaller symphony and community orchestras. Music educators and teachers have been trying for some time to overcome the many obstacles confronting them in this situation, which has become so serious that, unless something rather revolutionary is done, this country will cease to be the "musical America" that it started out to be a decade

Many reasons have been advanced for the above condition-the war, the glamor of the band, the difficulty of the strings, and so on. The present world conflict might have some bearing on adult players, but I doubt very strongly if it has anything to do with the secondary schools. The crux of this whole situation lies in the elementary school string classes. Owing to the shortsightedness of music teachers and school administrators this condition has existed for some time, but, because we were getting by, very little has been done about it. I take little stock in the attitude that the band is more glamorous than the orches-



tra. The superior organization in any school is the most popular with the students, and perhaps popularity lends glamor. In too many schools the band is the organization, but this is true because in many cases the directors are not so familiar with the orchestral repertoire, and are therefore not willing to work as hard with the orchestra. If we could develop orchestras to the same degree of proficiency as that possessed by some of our better high school bands, I am sure they would be fully as glamorous.

Why do so many teachers associate the orchestra with music entirely from the classics, and leave the lighter types of selections for the band? Reverse this condition, and again I am sure the orchestra would become more popular than the band. Young minds crave a more exhilarating type of music for the orchestra. What is needed is new ar-

rangements of good familiar music with a melodic line that is pleasing to the young ear, has rather a strong rhythmic pulse, and in which the harmonies are full and in a somewhat modern idiom.

There is no question that it takes much longer to develop good string players than it does to train equally good brass and wood-wind players. All instruments other than strings are more or less mechanical, which simplifies the problem of intonation and tone production. This is proven by the fact that most amateur wind players give out an overabundance of tone (so-called) while string players, for the most part, fail to produce a sufficient volume of tone. The development of the orchestra depends entirely upon the number and quality of string players that will be trained in our public

Times have changed very materially during the past ten years, and we as adults have gone along with these changes, but we have overlooked the fact that children and young people have changed also. Have we as teachers changed our methods of teaching strings from a decade ago? In those days a lesson a week, with home practice under parental supervision, was producing fairly satisfactory results. We know what it produces today, a very high mortality rate among our beginning string students. Why not take a lesson from school administrators? They have learned to cut down on work to be done at home, because it was not being done. The program now in use in many of our secondary schools is the recitation-study period, thirty minutes of recitation and fifteen to twenty minutes of teacher supervised study on the day's assignment. If the school program is to keep pace with the accelerated tempo of wartime conditions of living, we too will have to adopt a similar plan in order to train and develop a sufficient number of string players. Everything is geared to speed today. Young people are not content to devote three or four years to learning to play stringed instruments. The tempo of our teaching methods must be stepped up to meet this demand of the young musicians of the future. We have come to the point where

even the highest grade of octane gas (teacher enthusiasm) will not run the motor because the spark (pupil interest) has gone dead. Sharpen up the spark and I am sure the motors will soon be humming again.

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#### Only One Answer

There is only one answer to this national problem, or shall we say catastrophe, because many talented and promising young string players have been lost during the past several years. The answer is that we must inaugurate a program of daily supervised lesson and practice periods in the elementary schools. There is no alternative.

Violin classes should be started in the third or fourth grade so as to permit three or four years of study before the pupil enters junior high school. The younger children are started the better, as their young minds are not so occupied with the many outside interests as when they get a few years older. During the years from eight to twelve a child is more in the home where parents can supervise the practice period. These beginning classes sohuld be a regular part of the child's school day the same as his spelling and arithmetic. A young child's interest cannot be kept alive on the old once-aweek lesson schedule. His violin must mean the same to him as any other subject in his school day. Only in this way will the child think and feel his music the same as he does his other work. Only in this way will it become a living part of his development. A child does not think in terms of the future, he is primarily interested in the immediate success of his endeavors. From the very first lesson he must feel a sense of satisfaction in his accomplishment. He must have the stimulation of knowing that with each lesson he is progressing. What greater joy, whether for child or adult, than to accomplish, achieve, and gain more power. By the time children reach the junior high school level their playing should be skillful enough and their interest in the instrument itself great enough that they will wish to continue studying through the critical period of their secondary school years. A good player seldom

(Continued on page 59)

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Mr. Marcelli is a cellist of note and also director of instrumental music in the San Diego, Calif., schools. His statements will give hope to those school music directors who are usually in need of cellos.

# **Developing Cellists in Public Schools**

By NINO MARCELLI

TIME and again we have all seen and heard school orchestras of large membership whose products could have been of truly symphonic caliber but for the lack of that richness of sonority and tonal balance that a substantial cello section gives to the orchestra. We have also noticed how, in such instances, attempts are made to cover up the weakness by assigning the cello part to other instruments.

From this subterfuge it is reasonable to assume that the job of securing a cello section adequate both in numbers and in performing ability presents problems that are perhaps too perplexing to some school orchestra directors, and consequently cello players are not developed in some of our schools as easily and plentifully as are other instrumentalists.

Unfortunately (or should I say fortunately?) there is no satisfactory substitute for the the cello. As carefully as some directors try to use them, saxophones and euphoniums as alternates produce very unsatisfactory artistic results. Such substitutions cannot possibly add to the orchestra that soul-filling and uplifting exuberance of tonal color provided by a proficient cello section.

"Well, what else can I do!" exclaim young orchestra directors with whom I occasionally discuss this problem. "I haven't found a decent cello player in my school for two years!"

One thing we cannot afford to do, if we are to add the invaluable asset of an adequate cello section to our orchestra, is wait until we "find" enough trained cellists in the school ranks.

To develop cello players in the schools is not so difficult a task as is generally believed. The first step, naturally, is the usual quest for prospects. In every school there is usually available a greater number of piano, cornet, and saxophone players than we can or should permit in the orchestra. There is also a goodly quota of "violinists" whose chances of acquiring even a modest proficiency on their chosen instrument is extremely doubtful, solely because they did not start early enough. Why not utilize this surplus material by turning its interests toward another instrument? Of course

we all do this to some extent. We induce cornet and mellophone players to take up the nobler French horn; we turn saxophonists into clarinet, oboe, or bassoon players; we even succeed in persuading some of our best violin students that the viola is just as beautiful and indispensable an instrument as the violin.

My own experience has shown me, moreover, that the study of the violoncello-and even of the cumbersome and grave string bass-can also be made a matter of profound interest to boys and girls, not only in high schools but also in junior high and elementary schools, where, by the way, the most fertile soil for this particular seed is to be found. But we cannot hope to achieve results merely by saying to a sixth or seventh grader, "Here, young fellow; take this cello and see that you learn to play it!" We must do a little more than that. We must plant the seed; and from that moment until the time when the tiny plant begins to push its way through the soil in search of sunlight, and on to the time when its buds are ready to bloom, we must give it our patient nursing and loving care.

What, then, are the principal difficulties encountered in the training of cellists in the public schools? Are the obstacles to be found in the pupils, in school conditions, or in ourselves? And what can we, as teach-

(Continued on page 62)

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# **Fundamentals and Basic Principles**

By LOUIS BOSTELMANN

Mr. Bostelmann warns that strings are not much fun unless they are played well, and he lists some of the fundamentals of good playing. He is a member of the Institute of Musical Art faculty.

ENTHUSIASM, energy, and the ability to interest young people in the instrument are prime requisites for successful violin teachers in our schools. Any violin-teaching program must have zest and drive. But no matter how much initial interest is established, no matter how much enthusiasm the teacher and class may have, no important goal will be reached unless the teacher has a good knowledge of the fundamentals of violin playing and the will to instill basic principles of technic as a foundation for the development of competent players. Unless pupils are taught correctly from the very beginning they will fail to produce satisfying results, and unless they get satisfaction from the instrument they will eventually abandon it. A poor training program is of

benefit to no one-or to the violin,

Good violin playing is based on correct posture—standing or sitting erect, with the neck relaxed, and holding the violin and the bow with a minimum of effort. Correct posture is the key to mental and physical efficiency in all human activities. Bobby Jones, when asked what was the secret of his golf, replied, "Posture, the grip, and the swing." When Knute Rockne was asked to define the perfect athlete, he replied, "One who is physically relaxed and mentally alert."

The intricacies of good violin playing demand an alert mind and a body free from unnecessary strain. Holding the violin and the bow incorrectly causes muscular tenseness, which is the great obstacle to good

playing. Gripping the violin between the hunched shoulder and the jaw causes the muscles of the neck to stiffen, thereby squeezing the spinal cord, and preventing coordination of the mind and body. Simultaneously the stiff neck causes the arms and fingers to tense. The left hand becomes muscle-bound and the right arm reacts similarly, causing the bow to be clutched with tense fingers from a stiff wrist. This tenseness makes it impossible to combine and control the interdependent elements of good bowing, which are:

- 1. The grip (holding the bow).
- 2. Contact—of the bow hair on the strings. Avoid touching the string with the stick of the bow.
  - Weight—of the relaxed arm and (Continued on page 58)

Below: Mr. Bostelmann conducting a string class at the Juilliard School.





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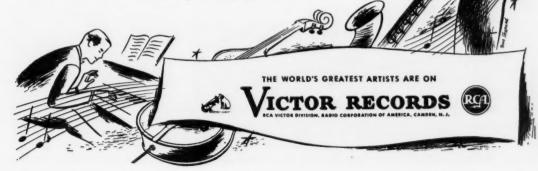
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## Interest—the Key Word in Teaching Strings

By ELIZABETH A. H. GREEN

Much of the student's success depends upon initial drive and interest. So says Miss Green, instructor in the Ann Arbor, Mich., schools and faculty member of the University of Michigan.

THERE hangs on a certain Midwestern studio wall a cartoon in a neat black frame. It is a sketch of "mama" standing with sonny's violin in one hand and his bow in the other. Sonny is facing mama with his hands behind his back and his pockets full of marbles. The caption reads, "But, Isadore, you can't play marbles in Carnegie Hall."

When one travels from school to school in the United States and observes the deplorable conditions existing in the field of string instruction, one realizes how neatly the cartoonist has told the whole story. He makes us realize that if mama or anyone else is going to get Isadore, or Johnny, or Mary to practice, only one thing will help, and that one thing is to awaken a very active interest in that violin. Of course, sonny boy would prefer to go out and play marbles. It is more fun—at least he thinks it is!

Fundamentally, if we are going to build strings, Johnny and Mary and Sammy and Sue must be made to realize that it is fun to play a violin. The realization must also be inculcated that it is not disgraceful to be seen on the street carrying a violin case! Probably no other field of musical endeavor is so open to public ridicule as is violin playing. The violin has ever been the cartoonist's stand-by. Small boys on the street will say, "Squeak, squeak," the minute they spy a person with a violin in his hand-until they know better; until, in other words, they finally find



out they are publicly displaying their own ignorance. Then, and only then, will they keep still!

So, if we set out to build strings in our schools and in our private studios, we must go out unto the multitude with a three-way gospel. First, it must be firmly established in the minds of this multitude that a violin is something to be respected, something above ridicule, something that is musically in the four-star column. Second, an active interest in "how it works" must be aroused. If the child learns a little about it, he invariably wants to know more. Third, we must show that it is fun to play a violin, that we ourselves get pleasure out of it, that the violin is a peppy, fast-moving instrument capable of many things besides beautiful slow tone and deep emotional appeal. After all, our gradeschool youngster has been on earth only a short time, and the music that appeals strongly to the adult may leave him cold. He would prefer to play marbles!

Now how are we going to achieve these goals? Let us first, as Siegfried did, slay our dragon. Let us go into our schoolrooms, our Rotary Clubs, our church socials, our women's clubs-in short, everywhere we have students performing, everywhere we perform ourselves-and prove to people that a violin is not naturally a squeaky, strident instrument. Let us tell them how it got that reputation from its usage in the hands of the country fiddlers who were never taught how to hold either the violin or the bow properly; fiddlers whose left-hand position was such that their fingers constantly hit two strings at once. One of these strings was pressed down hard (the string the fiddler was presumably playing on at the moment). The other string was being touched more lightly by the finger. What with careless bowing, the bow often hit this other string too, and a harmonic resulted from the lighter finger-pressure thereon. These harmonics seldom were consonant with the tones being played on the neighboring string and therefore squeaks resulted. Then, too, the clumsy and inflexible grip on the bow produced such scratching and overpressure of bow on strings that more unpleasantness was added to the resultant tone. Under such mishandling, the poor violin had no chance at all.

Next we should explain how utterly simple it is to get a good clear tone. We place the bow halfway between bridge and fingerboard and permit it to glide across the string parallel with the bridge. We show how the tone either disappears or becomes poor in quality as soon as the bow becomes crooked instead of parallel with the bridge. By this time our audience has a new grasp mentally of violin playing.

Give the dragon his final death wound by suggesting that a person who feels a wisecrack coming on when he sees a violin probably has never heard one well played, and thereby marks himself as a musical illiterate. And smile when you say it!

The dragon dead, proceed to

arouse interest in violin playing by showing how very many notes are playable. A four-octave G-major scale, played with separate bows, is effective. Show how those same "high notes" may be played down at the other end of the violin (harmonics). Show how the violin can play two notes at once by placing the bow and the fingers on two strings simultaneously. (For children, try "Old Black Joe," or "Silent Night," or some other familiar song.) Show a solo line plus its own accompaniment on two strings by playing a bit of the Bach Third Sonata for violin alone, third (Andante) move-

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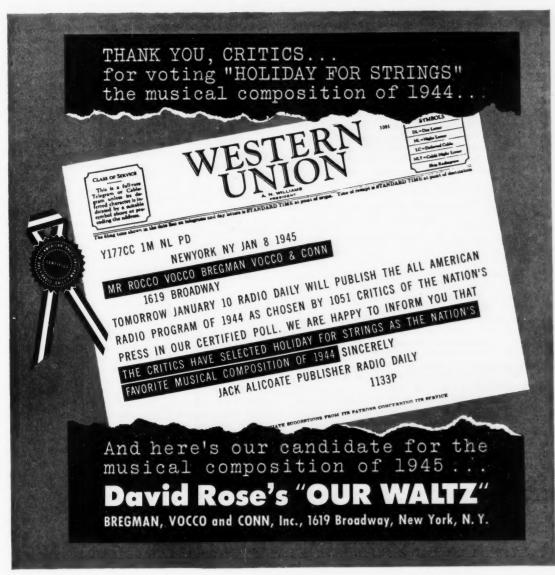
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ment. Next show the pizzicato effects with the right hand; then with the left hand, as in the Granados-Thibaud "Spanish Dance"; then a bowed melody with plucked accompaniment similar to the third variation of the Dancla Opus 89 "Fifth Air Varié." Show the speed of the left hand in a four-note run repeated many times on one legato bowupwards of fifty notes to the one bow; show the speed of the right hand by a demonstration of uncontrolled spiccato and tremolo. Just give the violin a chance to speak for itself by showing what it is really capable of doing. And show that you are having a good time yourself while you are doing all this!

Let us awaken respect for violin playing by building a concept that a violin player is not a sissy. Even the simple act of holding the violin in playing position requires fine, strong healthy muscles. Let him who laughs loudest try holding his left arm in violin-support position for ten minutes!

By this time not only has the dragon been slain, but a very real respect has been built up for the capabilities of the instrument and its players and, simultaneously, an

(Continued on page 52)



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#### MENC DIVISIONAL CONFERENCES

THE six divisional conferences slated for March and April have been cancelled in deference to the war effort. An announcement from MENC headquarters informs us that plans have been made to hold executive meetings calling for attendance of fewer than fifty persons each in place of the more elaborate conferences. We are thus assured that the far-reaching organizational efforts of the officers and directors of our national and divisional conferences are going to proceed smoothly and effectively, notwithstanding the cancellations.

Here is the FLASH from the MENC:

#### "TO ALL MEMBERS AND FRIENDS OF MENC:

"The biennial meetings of the six Divisions of the Music Educators National Conference, programs for which were to have been published in this issue of the Journal, will not be held. Instead, an emergency plan which will comply in spirit and in fact with the recent request made by the Office of Defense Transportation is being set up for carrying on regular and special activities now in progress or to be initiated. The plan will provide a program in which auxiliary, affiliate, and cooperating organizations will be asked to participate.

The Music Education Exhibitors Association, which also had made extensive preparations for the 1945 biennial meetings, has assured the Conference officers of complete accord in this decision, and through resolutions adopted at special meetings held in Chicago and New York City, has pledged the Association's full cooperation and support in the emergency program."

The Exhibitors Association (MEEA), made up of firms that exhibit at national and divisional conferences, is now in its eighteenth year. Through its official status as a committee on exhibits for the MENC, it is constantly in close touch with the ideals (and problems) of the educators' organizations. (The MEEA president automatically is a member of the Board of Directors of the MENC.) The advice and council of the MEEA is frequently sought by the professional groups and is freely given.

From the flash quoted above you will observe that the MEEA concurred unanimously in the decision to cancel the divisional meetings and pledged its full cooperation and support in the emergency program. The future of music in America is so undeniably dependent upon the musical development of the present generation of school children that everyone engaged in music, whether he be a teacher, composer, merchant, or music lover, must do his share to "cooperate and support" the emergency program. Here are just a few ways in which anyone can "cooperate and support" music education:

1. Show enough interest in the program to be able

to talk about it intelligently.

2. Talk about it intelligently at every opportunity. 3. Offer your services to the extent of your capacity

and capabilities.

4. Send in your membership renewal now. It takes money to run a big organization. The national and divisional officers and directors get no salary for their untiring efforts; your membership dues will keep things going-will cover the bare running expenses. When conditions are normal and biennial meetings are held, you pay your dues. Why not show your faith in your organization now when the going is a little harder than usual. Let's all

pay our way.

5. After you have paid your dues, see how many additional members you can get. Membership does not cost much, and is open to anyone interested in music-laymen, amateurs, businessmen, professionals. You can secure membership in the National Conference by joining your

Divisional Conference.

6. Let your National and Divisional officers know that you are with them at all times. They need more than your financial support: they need a word of encouragement now and then for the swell job they are doing for music.
7. There is no corner on ideas. Send yours in. Your

officers will welcome them. Criticism is helpful too, pro-

vided it is constructive.

8. Remember at all times that there always will be an MENC. How effective it will be depends entirely on you. You want it to be tops—so do your part to see that it remains that way.

9. Address inquiries and suggestions to the Conference at 64 East Jackson Boulevard, Chicago, Illinois.

#### MTNA AND NASM

The annual meeting of the Music Teachers National Association and the National Association of Schools of Music, which was to have been held in Detroit on February 13 to 17, was cancelled. Like the MENC, these associations considered it their patriotic privilege to cooperate with the ODT's request to defer large meetings because of present emergency conditions.

The announcement of the cancellation included a preliminary program of the meeting. There can be no question that the meeting would have marked a new high in the life of these two organizations. It is hoped that the speeches which were to have been given will be made available in print. The topics to be covered range from private teaching to music in industry and include reports on Pan-American music, social security, school music, musicology and education, library resources, psychology of music, functional music, community music, American music, postwar plans for returned men and women who are musicians, certification for the private music teacher, contemporary compositional technics and many others equally thought-provoking.

#### MUSIC WAR COUNCIL

"The Council's officers will welcome your comments upon the Council's work to date and suggestions for further promoting the use of music to aid the war effort, to bring inspiration and comfort to our fighting men and hospitalized veterans, and to bring peace and harmony to the world after vic-tory is achieved."

The foregoing paragraph is quoted from the letter that accompanied the minutes of the Music War Council meetings held in Chicago on January 14 and 17. Although the letter was addressed to the officers and directors of the Council, its message, we are certain, is not confined to them. The Music War Council (incorporated not for profit) will welcome comments from anyone who is sincerely interested in its program. Please send your comments and inquiries to: Howard C. Fischer, Executive Secretary, Music War Council of America, 20 East Jackson Boulevard, Chicago, Illinois.

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In the September-October, 1944, issue of the MUSIC PUBLISHERS JOURNAL, we gave a brief summary, in this column, of the achievements of the MWCA up to that time. Since then the Council has broadened its sphere of influence and now has developed its plans for conversion to peacetime support and encouragement of music in all its phases. To accomplish its aims, the Council has appointed state chairmen, each having a comprehensive network of committees and assistants reaching into the smallest hamlets. An over-all plan coordinates the work of these state chairmen so that in the shortest possible time a national campaign for a worthy music project can be effectively set in motion. Your state chairman will be glad to have your help; in fact he needs it just as much as the individual needs the concerted help of national musical organizations. Write to the Council's executive secretary for the name of your state chairman.

The MWCA supplements the MENC by the unlimited scope of its interests. There is no "angle" affecting music that may not be developed under the aegis of the MWCA. Is fact, the MENC is working with the Council in many of its projects, especially those that are outside the field of music education, but indirectly affect education. This combination of two national musical organizations, one professional, the other commercial, both working toward the same goal is one of the healthiest developments for music that has ever happened. Here's the best of luck to them!

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## Michigan Association in Significant Move

By ENNIS DAVIS

The Seventh Annual Band and Orchestra Clinic of the Michigan School Band and Orchestra Association was held at the University of Michigan in Ann Arbor on February 3 and 4. It was attended by

nearly two hundred Michigan music educators.

The principal topics of this year's program of the Clinic were the development of music literature written directly for band and the work of the contemporary American composer in this field. Guest conductors and speakers were Edwin Franko Goldman, William Schuman, and Morton Gould. Kenneth L. Bovee of Oxford, Mich., president of the Association, presided at the general meetings and William D. Revelli, director of the University of Michigan Bands, served as chairman of the panel discussion.

The nature and quality of the band's literature is a frequently discussed subject that gives much concern to those interested in band development. It is generally agreed that the band needs more good music and that the most likely source is the work of top-flight contemporary composers. It was the purpose of the Michigan Clinic to devise practical ways and means of stimulating this kind of composition.

#### **Composers and Educators**

The idea of closer cooperation between composers and educators is not a new one. Countless vague discussions of the relationship between the composer and education have been held. Composer-educator committees have been formed and some of them have even had meetings with several people present. But there have been few practical, tangible results. Many composers remain unaware of a vast market that is continually in need of new material; most of them are unwilling to spend time and effort in acquainting themselves with the nature, resources, and capabilities of the thousands of choruses, bands, and orchestras that exist throughout the country. On the other hand, many of the directors of those organizations have displayed little interest in the development of an American music culture, as evidenced in the works of the nation's composers of today, and have remained cool to new compositions except when they were included on contest lists or were particularly good for "show" purposes.



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#### Excellent Panel Discussion

The Michigan Clinic panel discussion, which was participated in by Messrs. Goldman, Schuman, Gould, Revelli, and the audience, was the most heartening and the most fruitful one ever attended by this reporter. There was excellent discussion of problems of instrumentation, scope, difficulty, and the many other elements that must be considered in composing for the band. The audience was active in the discussion. Many important and pertinent questions and statements came from the floor. The composer members of the panel stated the viewpoints and problems of the composer, and at the same time displayed a most receptive and inquiring attitude toward the contentions of the directors. Indication of the enthusiasm of the audience toward the discussion was evidenced in the fact that the session lasted more than an hour beyond its scheduled closing time and was still strongly under way at the time of adjournment.

The outstanding practical result of the meeting was the action of the Michigan School Band and Orchestra Association in its approval of a plan whereby it will, each year, "commission" new band works from American composers. The Association will select the composers and request them to write new compositions and will guarantee the purchase of a stated minimum number of copies upon publication. All arrangements for publication will be made by the composers, not by the Association. The responsibility of the Association is to guarantee a certain minimum market when the compositions are published. Details of the plan are to be developed by a committee.

#### Other Sessions

The Clinic included also band and orchestra rehearsal sessions in which the visiting composers conducted their own works, several section clinics on stringed and wind instruments, a discussion of problems of music in secondary schools and music units for college entrance, a dinner, an official meeting of the Association, and a final concert by the University of Michigan Concert

Band, at which Messrs. Goldman, Schuman, and Gould appeared as guest conductors of their own works.

Michigan has provided a very important and significant example of practical action in combining creative and educational forces for the development of an expanding American music culture. The challenge of new music for American youth points equally in the direction of composers and educators. This challenge can be met only when composers and educators develop a suf-

ficient mutual understanding to enable them to sit down and work out practical plans which will provide the educators with the kind of new music that they need for the children and young people in their organizations and provide the composers with a financial return which will enable them to make a decent living as professional composers. It is greatly to be hoped that other educational groups will come to grips with this problem in as practical manner as has Michigan.

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#### VAN HOESEN

(Continued from page 17)

lesser ones. These high standards are expressed daily over the radio, and are now accepted as commonplace. The difficulty of attaining them in the school orchestra program may have contributed to lack of interest in stringed instruments and to eventual concentration along other lines in instrumental music. If this fact really contributes to the dwindling numbers of string players, then, be-

cause of the increasing maturity of general musical culture, a more broadly satisfying *musical* experience for string players is demanded.

Before examining the many factors involved in achieving this, other causes of changing trends should be examined. Many teachers have decried the sinister influence of popular dance bands upon the tastes of our young people. It is true that in recent years the less frequent use of stringed instruments in these organizations has been apparent. The

popular stylists in current vogue were quick to capture the adulation of youngsters. In schools where sound and well-balanced string programs were not in operation, the trend away from string popularity was easily and quickly apparent and the instrumental program was thrown off balance.

Another very serious and farreaching problem has been the lack of adequately trained teachers who not only know their stringed instruments, but also are able to analyze the difficult learning process of the beginning string player. Many of our teacher-training institutions have not required adequate training in these techniques; in fact, many schools have actively contributed to the lack of balance of the instrumental program by concentrating on band materials and methods. As a result, many students going out from these schools into the profession have been inadequately trained or have been willing to follow the line of least resistance.

#### Selection of Talent

Last, but not least, is the selection of talent for the study of stringed instruments. It requires musical aptitude, a considerable degree of intelligence, and persistent endeavor to play any instrument well, but to reach a stage of mechanical proficiency in performance on stringed instruments even comparable to that necessary for skilled playing of the blowing instruments, the qualifications mentioned must be much greater. Moderately talented students of stringed instruments have, therefore, fallen by the wayside, while the merely average performers on blowing instruments have been able to reach a fair degree of mechanical skill.

So much for underlying causes of conditions which seem serious to many educators. Some of the abovementioned trends are not entirely bad. Music educators have welcomed the wealth of better orchestral materials graded to all levels of advancement which have come upon the market in the past twenty years. We are glad to recognize good bands which really serve the cause of music education instead of being mere "activity" outlets. We cannot even honestly dislike rhythmic dance

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music when it is not vulgar or unpleasant and when it is played with good taste and musical whimsicality. In this connection, if I am not mistaken, there is a decided trend for the better. Many name bands are increasing their string complements, and this will undoubtedly aid in solving the problem of how to stimulate interest in study of stringed instruments.

What, then, are the remedies for bad string situations where they exist, and what must be the future trends in string development if real progress is to be made? The first real solution lies in an adequate number of well-trained teachers of stringed instruments who not only know their instruments and their problems adequately, but who are also skilled in the use of correct techniques and procedures in guiding the learning process of the beginner.

There is not space here for a detailed discussion of helpful procedures in string teaching. In broad outline, however, it seems to me that successful string teaching procedure must, after careful analysis, seek to help the beginner master his separate problems, and not confuse him by asking him to master many problems of different types at the same time. Fine results in early violin class procedure can be achieved only by recognition of the threefold nature of the learning process, that is, development of the physical and mechanical skills, development of the listening process (which involves not only a constant attention to pitch of note, but also the relationship of pitches one to another in their melodic context and in relation to their key center), and a knowledge of the elementary rules of theory.

These three phases must develop more or less simultaneously, but the pitfall of the inexperienced teacher lies in not separating them for specific attention. The first few lessons present many difficulties, and the utmost patience and vigilance are required to prevent bad playing habits from getting a start. Poor playing may result, even though beginners are taught correctly, unless the smallest details of mechanical manipulation are correctly established and carefully watched. Poor intona-

tion results many times because of the teacher's tendency to divert the pupil's attention constantly from the sound he is producing. The most serious fault in this connection is the tendency to force the reading of music from the printed page before the technique for playing the music has been established. Subtle shifting of the flow of attention from one problem to the other must constantly take place until mechanical skill becomes firmly established. To bring young teachers to realize the abovementioned elementary facts, our teacher-training institutions must do a better job in their courses in teaching methods, and more adequate opportunity must be given for supervised practice teaching. I think that young teachers could then attack more courageously the problem of creating and maintaining interest armed with knowledge and confidence.

To carry out many of the suggestions outlined above in connection with teaching procedure, it is almost imperative, especially with young children, that daily class procedure

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be substituted for the old-fashioned "once-a-week" lesson. This daily procedure should be followed at least for the first month of instruction. Beginners should not be allowed to "play" or to practice alone until fundamental principles are firmly established. The writer knows from experience that the average pupil will play as well at the end of a month

of daily lessons as he will at the end of a school year of weekly lessons. To plan such a regime, especially in large school systems with many pupils and few teachers, is a real problem. The solution may be to concentrate effort in one school or in one class until fundamentals are established, and then to shift more effort to others who meanwhile

may have been somewhat neglected.

The last and most important point that I wish to stress is that the "worth-while activity" philosophy and the vague ideas about what fiddling can do for children must give way to a realistic approach to the selection of student material for strings, both in talent and in intelligence.

In summarizing these remarks about the problem of "interest" in the study of stringed instruments, I should like once more to emphasize the fact that many teachers and administrators must rid themselves of much of the loose thinking which surrounds the "doctrine of interest." I am now speaking of interest in music, and not interest in the byproducts of the instrumental program. Interest is aroused in a child by a sense of achievement, and achievement comes about only through mastering a problem. That problem must be one which the child can master and one which the teacher is willing and able to help him master: and to crown the feeling of achievement there must be an outlet for it in opportunity for performance either in solo or in ensemble, or, when ready, in orchestral playing. This outlet in performance must reflect sound educational values and must be a real experience in the appreciation of music. Once established, interest can prove to be a contagious thing.

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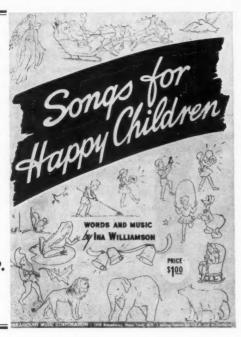
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#### NERO

(Continued from page 19)

satile and that they are good interpreters of all kinds of music—music for fun and plain enjoyment as well as music of a deeper and more serious nature.

The average American youth looks upon today's music as a whole rather than in parts. He wants music of all kinds, and he doesn't worry much about the labels that it carries. As soon as he finds that strings are all-round instruments and hears and sees them making their proper contributions in dance bands and other "popular" organizations as well as in symphony orchestras and quartets, he is going to be more interested in them and he will become a more likely candidate for good string instruction.

#### KATIMS

(Continued from page 25)

the viola has a richness, depth, and individual tonal beauty completely its own. There is a large and rapidly growing literature-enough to fill 100 closely printed pages of Dr. Altmann's catalogue. The viola in quartet and orchestra, aside from the pleasure and responsibility of forming the connecting link between the violin and the cello, has many keenly interesting and grateful passages. It is possible to get a comparatively inexpensive modern instrument which will have a beautiful tone. If the student is seriously planning a professional career, he will be entering a field of music that is far from crowded. In the future, the viola will have little need for defense by its eager advocates.

With such a campaign platform, I soon added my inquiring schoolteacher neighbor as another serious convert to the impressive ranks of virile young players who are adopting the viola as their major instrument. I advised him to learn the viola clef thoroughly and warned him against the pernicious system of pretending that he was playing the violin in the third position. He clearly saw the logic of forsaking the violin if he hoped to attain any degree of accomplishment on the viola, and he understood the impossibility of becoming first-rate on both instruments simultaneously. The differences between the two must be taken into account-the difference in left-hand finger pressure, which must be more firm, owing to the longer and thicker strings. Passages must be played distinctly and fluently rather than lightly and rapidly. The manner of bowing, on which the characteristic viola tone depends, is decidedly individual with regard to actual pressure. The violist should seek to sound the depth of his instrument rather than to float on the surface playing quasi-flautato effects which constantly reflect the soprano-like qualities of the violin. Playing the viola is not harmful to a violinist-on the contrary, it can strengthen his fingers, increase the stretch between them, and even speed up a lethargic vibrato. Kreisler, Ysaye, Joachim, and Paganini have all been known to play the

viola without harming their violinistic skill.

As for my friend's ambition to play in a good string quartet, I assured him that if he attained the same degree of accomplishment on the viola that he had on the violin, he would have far less trouble in forming such a quartet. The supply of violinists and cellists is vast and unrationed. By playing the viola, he would find himself in a better ensemble, for a quartet is usually only as competent as its first violinist.

Now my schoolteacher friend is happily embarked upon the alto waters, if I may turn poetic, and I have the inner satisfaction of seeing a good deed well done. Advice is a dangerous thing to bandy about-no one appreciates.it, and it has a bad habit of boomeranging back at the donor. But about urging young students to study viola, I have no fears. I know all about it for I play one myself!



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#### RAUDENBUSCH

(Continued from page 13)

the classic literature of music will fade away into silence.

It is my opinion that the tremendous popularity of the name dance bands with their copious publicity, broadcasting, filming, and recording has drawn American interest away from stringed instruments. Here the trumpet, trombone, saxophone, clarinet, and drums are the stars. The American parent, always interested in the dollar and cents angle, is impressed with the reported earnings of some of the dance men, and the public notice they receive. Certainly hot music, jazz, and boogie-woogie are healthy enough fun for everyone, but both parent and child could be counseled more earnestly and energetically by the teaching world that hot music is not destined to express the more profound and permanently valuable sides of life, either for the

individual or for the nation. It is certainly not destined to be our national music or to express our national spirit, although many misguided enthusiasts would have it so.

It seems to me that the college, high school, junior high school, and consolidated country school band, because of its close connection with football and other sports in the school, is receiving undue support from the schools, from parents, and from children. And why not? Band instruments are fairly easy to learn to play well enough to get in the school band. They are not overly expensive. Often the school buys them for the pupils, and there are plenty of high pressure salesmen around to sell them. And then there is the uniform, and being at the football games, and the chance to exhibit prowess before hugh crowds. To develop a band is easier for the school music supervisor than to develop an orchestra. A band can play indoors and out, and it is always ready at a moment's notice to play a few marches in any town celebration or other public event. Furthermore, young players can often earn a little money by playing their band instrument in a neighborhood dance band, and if they are exceptional they may even eventually graduate to a name band.

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#### **Band Emphasis**

Isn't it just possible that the instrumental men in the schools are taking the line of least resistance in this undue emphasis on the band? Would it upset school music completely if playing in the band was made the playtime reward for more serious work done in the school orchestra and a cappella choir? Children with aptitude for music learn to play two or more instruments with very little more effort and expenditure of time than is required for one, and they are doubly and triply interested in music by this achievement. Would it be beyond the reach of school curriculum adjustment if, when the football season came to an end and basketball took the floor for the winter months, a string band arrayed in bright colors and distinctive uniforms accompanied the team to furnish some bright, lively music during the rest periods and before and after the game, playing, perhaps, folk dance music, jigs, hornpipes, reels, and other square dance tunes in good arrangements? Why not dramatize and glamorize the string players a bit?

While suggesting that the school men limit the band activity somewhat, it is only fair to express the gratitude and indebtedness felt by all symphony conductors for the splendid wind players the school bands turn out for the symphony orchestras. These young American wind players now rival or even surpass the best that Europe has ever sent us. If the school men can do this for winds, why not for strings, 5001

#### Strings Behind?

It seems to me that the private string teacher is woefully behind his band instrument colleague. He has not sought to simplify his teaching method, to learn to teach small and large groups in class, to improve his teaching material, making it more interesting and attractive and providing scientific progressive grading which takes into account the psychological and physical problems that confront the string student. He has been less imaginative than any other group of teachers in dramatizing and glamorizing his instrumental family in solo and ensemble performance. He has not cooperated with the schools and school music supervisors as have his bandsmen colleagues. He does not follow up his private pupil to his seat and stand in the school orchestra to study what is being done there and then bring the school orchestra material back to the private lesson, thus aiding the school music supervisor as well as his own pupil. He still encourages his pupils toward a career as soloist and virtuoso, although only one in a thousand will ever take that path, instead of toward the school orchestra, the string ensemble, and the town symphony orchestra. Instead of the Handel solo sonata, why not a first violin part of a Haydn quartet; instead of the Viotti twentysecond or twenty-third concerto why not the first violin part of the Beethoven "Eroica" or "Pastorale"? Again, why not use the parts of the wonderful and numberless concerti

(Continued on page 52)

### Americana Programs from Indiana (Pa.)

Eight programs centering on the theme "From Sea to Shining Sea" will be included in the fifth series of Music Appreciation Broadcasts begun by the Indiana (Pennsylvania) State Teachers College over station WHJB, Greensburg, on February 1. The first program was devoted to the music of Victor Herbert. Succeeding programs will feature the music of New England, music of the South and the Far West, music that Washington knew, songs of the pioneers, songs of the rivers, and songs of the plains.

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grossi and early symphonies for study material? Let the private string teacher educate and advise the parent away from the idea that his little Johnny or Susie must be a Heifetz or a Morini, and instead let him instill in parent and child a realization of the honor and glory, the life-long happiness there is in being a good orchestra player and quartet player, able to read at sight like a streak of lightning and able to follow a beat and stay together with the rest through thick and thin. The child will get more fun from this and know more of the joy of music than he will ever get from his lonely Paganini concerto.

It is my feeling that the music publishers, manufacturers, and merchandisers are missing a good bet when they overlook the fact that there are 32 violins, 12 violas, 10 cellos, and 8 basses in a standard orchestra, while there are only 3 flutes, 3 oboes, 3 clarinets, 3 bassoons, 4 horns, 3 trumpets and 3 trombones. In short, '62 strings to 22 winds, and generally many of these string players need not be stars and virtuosi as the wind players definitely must be. In order to capitalize on this large and neglected market, a great deal more initiative should be shown by the businessmen of music. Why not make available in quantities inexpensive and attractive fiddle and cello kits in all sizes, and attractive teaching materials? Why not do the same kind of advertising and glamorizing for strings that they have done for the band instrument field or the piano field? Why not uniforms for string bands, and why not string bands at all age levels? Another point for the businessman in music is that the string player is naturally a life-long hobbyist. Youngsters by the thousands who play in school bands drop their trumpets, drums, and clarinets once they are men and women but somehow the fiddler or cellist or bull fiddler continues to play on at home or in the town orchestra for the rest of his life-always a potential customer for music, small accessories, and a better fiddle or cello. A platinum flute is about as high as you can go with the wind instruments, but there are always those Strads and Guarneri to dangle before the fiddler to lure him on

into bigger and better spending. Yes, there is much the merchant can do to help revive string playing and at the same time show a pleasing profit.

If all these groups of varying interests would approach the problem with a little constructive enthusiasm and inventiveness, I have no doubt that our symphony orchestras would once more have a fine array of young players to choose from to replenish their hard-hit orchestras.

#### GREEN

(Continued from page 41)

interest in the instrument itself has been aroused in your auditors. To make this interest personal to each one in the audience, have each examine his own left hand with fingers spread as wide apart as possible. Show that a hand with a naturally large stretch between the two fingers farthest from the thumb is more naturally adapted to the violin, while a hand with the largest stretch between the index and middle finger is better for cello. In the schoolroom, show the children how to hold their pencils in their right hands after the manner of a violin bow.

You have now remaining only the last step in salesmanship. Hand your customer a violin! In the classroom situation, call to the front of the room several children whose hands are well shaped for violin. Give each one an instrument and help him to guide the bow across the strings without pressure and parallel with the bridge. Let him see for himself that it is fun. (Help him to relax as he holds the bow.)

After you have your violin class well started and it can play well a few simple tunes, invite a whole room to visit the class. Have a little demonstration in an auditorium program showing what the class has learned. Teach the auditorium audience to recognize the A-string and the D-string by sound. More of them will want to study next year if they know a little bit this year.

And now that you have done all this, and you begin to feel new strength and vitality surging through your stringed instruments — well, Johnny will still want to play marbles. But that is not all. Johnny will want to play violin too!

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#### ANNUAL MUSIC WEEK, MAY 6 to 13

The twenty-second annual observance of National and Inter-American Music Week has been set for May 6 to 13, according to announcement made by C. M. Tremaine, secretary of the Music Week Committee. Copies of the 1945 Letter of Suggestions to local Music Week chairmen and workers have been distributed to eight hundred national and regional chairmen and to more than three thousand local chairmen. This letter outlines suggested activities for the 1945 Music Week and lists many activities which may be sponsored and undertaken by schools, churches, libraries, music clubs, music teachers, women's clubs, fraternal organizations, civic clubs, public recreation departments, U.S. Treasury music programs, motion picture houses, radio, press, industries, music merchants, dealers, and manufacturers.

Mr. Tremaine reports that in 1944, 45 state and territorial governors issued Music Week proclamations in which they emphasized the special value of music in wartime and its helpfulness in solving postwar problems. The mayors of many cities also issued local proclamations. Large numbers of editorials and radio talks impressed upon the public the value of the contribution of music to the life of the nation and to people as individuals. Also important was the attention given to the use of music in rehabilitation work in hospitals.

A steady increase in the number of interchurch and interdenominational music services is reported by Mr. Tremaine. He states that each year shows a larger number of communities organizing their religious groups in such services.

Baltimore, St. Louis, Dayton, Cedar Rapids, Alton, Birmingham, York, Wilkes-Barre, and Reading are listed as cities in which active municipal recreation agencies assume much responsibility for Music Week observance.

Copies of the 1945 Letter of Suggestions are available without charge from the National and Inter-American Music Week Committee, 315 Fourth Ave., New York, N. Y.

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#### ANNOUNCEMENT

New Feature to Appear in Music Publishers Journal

To OUR READERS:

Through the medium of their Music Publishers Journal advertising many publishing firms have opportunity to inform you, the purchaser, of what they have for sale. Composers and arrangers have been and will continue to be frequent contributors of articles which present their views concerning the compositions and arrangements which they have written.

We believe that the time has come to give you—the fellow who does the buying—an opportunity to address the creative people and the publishers as a group and to tell them what you seek in the market but do not find.

Have you ever spent a lot of time looking through stacks of music on a counter or through the listings in a publisher's catalog and finally said to the music clerk or to yourself, "Well, I don't see why someone doesn't write and publish what I am looking for!" Here is your opportunity to express your wants and needs to a large number of composers, editors, arrangers, and publishers. They will be very much interested in what you have to say.

Beginning in our next issue, Lawrence Perry, member of the faculty of the Institute of Musical Art and assistant director of the Juilliard Summer School, will conduct a column in Music Publishers Journal, the purpose of which will be to summarize and analyze needs for new publications as expressed by teachers, performers, conductors, and the music-buying public in general.

Do you have consistent need for some kind of music or arrangements which you now have difficulty in finding? If so, write Mr. Perry about it now so that he may include your ideas in his column in the next issue. Address him:

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- 11. Daisy Bell
- 12. The Bowery
- 13. I'll Take You Home Again, Kathleen
- 14. Londonderry Air
- 15. Country Gardens
- 16. March of the Kings
- 17. Onward, Christian Soldiers
- 18. March of the Men of Harlech
- 19. Home on the Range
- 20. The Man On the Flying Trapeze
- 21. Cities Service March
- 22. Nobody Knows the Trouble I've Seen
- 23. Deep River
- 24. Carry Me Back to Old Virginny
- 25. I've Been Working on the Railroad
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- 27. You're in the Army Now
- 28. Poem
- 29. Ay Ayl Ayl
- 30. La Cucaracha
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#### MUSIC COUNCIL BULLETIN

The January, 1945 issue of the Bulletin of the National Music Council contains an extensive report of the minutes and deliberations of the General Meeting of the Council which was held in New York on December 28, 1944. This meeting received the report of the executive secretary, which included items having to do with music consultants for the Veterans Administration, a survey of American works performed on programs of symphony orchestras, juvenile delinquency and music, and credit for high school music students.

Particularly interesting in the report of the meeting is the discussion relative to the Council's efforts in the matter of furthering the granting of copyright on edited versions of music in the public domain. Mr. Francis Gilbert, attorney, was a guest of the Council and presented his views, which held that the matter can be determined only through court action. Dr. Hanson, president of the Council, and member representatives present felt that the Council should continue its efforts to obtain some consideration of its views in official Washington. The Bulletin includes extracts from communications to and from the Acting Register of Copyrights which will be of unusual interest to all who are concerned with the publication of new American editions of large numbers of works now in the public domain.

Also included in this recent issue of the Bulletin are an article on "The Future of Glee Clubs" by Murray D. Welch, president of the Atlantic Conference of the Associated Glee Clubs of America; a summary of negotiations between the National Broadcasting Company, Columbia Broadcasting System, and the American Federation of Musicians; a report of unionization of music teachers in New York City; a report of surveys made by the Council; reports of Government music activities; a summary of proposed Congressional legislation affecting music; a list of current competitions and awards.

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#### MTNA AND NASM

Meetings of the executive committees of the Music Teachers National Association and the National Association of Schools of Music were held in Detroit, Mich., on February 13 and 14 in place of the general meetings of the two organizations which had been scheduled for February 13 to 17 and which were cancelled because of restrictions of wartime travel.

First in importance was the decision of both groups to postpone rather than cancel their general meetings in the hope that they may be held in Detroit in November of this year or February of next. The Detroit sponsors renewed their invitations for those dates. The progress of the war will determine the final outcome.

The MTNA executive committee considered several important proposals in connection with general organization plans. Included was the probability of a meeting schedule which will provide for a national meeting in odd-numbered years to alternate with regional meetings to be organized and held in even-numbered years. Also considered were plans for general extension of membership, particularly in the ranks of private music teachers.

Officers of both associations were re-elected. Some changes were made in the membership of the executive committees.

The already-printed program of the two associations discloses that long and careful planning resulted in the organization of many vital and interesting sessions of discussions, demonstrations, performances, and reports having to do with a wide variety of subjects pertaining to the American music scene. In addition to several meetings devoted to larger topics, there were scheduled many sectional discussions of theory, musicology, voice, music libraries, folk song, violin, and committee reports. Various outstanding speakers were slated to appear; many musical interludes and recitals were listed; and an extensive social program planned. It is hoped by both associations that they may be able to present substantially the same program in November or February.

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#### BOSTELMANN

(Continued from page 38)

added pressure from the first finger.

4. Direction-bow parallel to the bridge.

5. Section-the part of the bow most suitable to use.

6. Speed-the timing or duration of the strokes.

7. Elevation-of the arm (highest on the G-string, lowest on the E).

8. Flexibility-of arm, wrist, and fingers.

9. Amount-the length of bow to be used.

10. Balance-of the bow, especially when lifting the bow off the strings.

Once correct posture is established, the intricacies of bowing will be mastered naturally.

"Make haste slowly" is imperative. A brief outline for the first lessons may prove helpful.

Use a pencil in learning to hold the bow.

1. Hold the pencil lightly with curved fingers. Place the tip of the curved thumb under the second finger, between the first and second joints. Have the first finger touch the pencil between the first and second joints. The tip of the curved little finger rests lightly on the top of the pencil. The third finger is placed inside the first joint. After a number of experiments in training the fingers to hold the pencil, have the hand make various motions (gently) from the wrist-sideways, up and down, and in circles.

2. Still holding the pencil, train the arm to guide the pencil in a straight, playing line. Use the bow as a track by resting the screw on a music stand, and supporting the tip with the left hand, guide the pencil up and down the bow. When the arm is trained to move the pencil in a straight, playing line, there should be no difficulty in drawing the bow on the open strings. Begin by using short legato strokes in the middle of the bow.

Another stage of the lesson should be devoted to holding the violin and placing the fingers.

The pupils should stand erect and at ease-the feet separated and forming a square. The violin should rest on the collarbone, not on the shoulder. The head, turned slightly to the right, rests on the chin-rest,

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letting the jawbone fit over the outer edge of the suitably high chin-rest. The left hand, turned as far as possible, with the fingers over the strings, supports the violin, which is held parallel to the floor. Frequent short pauses are advisable to avoid muscular fatigue.

The next step should be to place the fingers accurately on the A-string and keep them in place as long as

possible. With the fingers slightly raised and kept in line over the strings, pluck the string (pizzicato) with the first finger of the right hand (the thumb placed on the side of the fingerboard). Sing a and b, then place the first finger firmly on b, and sound it several times in time. Relax, lower the arms for a brief rest pause, then continue the experiment by repeatedly placing and raising the finger,

always making sure the pitch is true. After sounding a and b hold the first finger on the string, sing, and then sound b and c# repeatedly by plucking.

Continue the procedure, holding the first finger firmly on b and the second firmly on c#; sing c# and d, then pluck c# and the third finger d several times.

Whenever it can be arranged, a daily practice lesson is recommended for the first week, thereafter reducing the number of weekly lessons gradually to the usual two lessons a week.

To build a successful class, choose material that has been carefully graded and is not too difficult. Too rapid progress prevents building the thorough foundation which is essential for good playing.

#### HERFURTH

(Continued from page 35)

loses interest in his instrument, regardless of how many other outside interests he may have, whereas a poor player becomes discouraged and is easily persuaded in his own mind to give up the instrument and try some other activity.

Another important factor in the development of good string players is the teacher. The violin teacher must be just as skilled in the art of playing the violin as other teachers are in their subjects. Too many of our string classes are being taught by wind instrument players who

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#### Contents

- 1. Blue Skies
- 2. Cheek To Cheek
- 3. When I Lost You
- 4. Lazy
- 5. What'll I Do
- 6. I Never Had A Chance
- 7. You'd Be Surprised
- 8. All By Myself
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have had but a year or two of class training. A parallel to this condition in any of the academic subjects would not be thought of. An instrumental teacher should be a good performer on the instrument he or she is to teach in order to demonstrate clearly every step taken by the pupil. Young children are great imitators and must have frequent illustrations of the correct positionsholding the violin, holding the bow, left and right hand fingers, arms, elbows, and wrists. The instructor should be thoroughly familiar with all the intricacies of good violin playing, have patience in abundance, and an understanding of young chil-

Of vast importance also is a factor which has been responsible for many failures of and great discouragement among beginning violin students—the condition of the instrument itself. First, and most important, is the size and, if in doubt, select a small violin rather than one which the child will have to "grow to fit." An unwieldy instrument may cause the child to lose interest in learning to play the violin. Good strings are absolutely necessary, but without proper adjustment of bridge as to height, curve on top, thickness

and fitting of feet, the best strings will fail. Proper spacing is also very important. The bow, being the heart of the violin, should be in perfect condition as to straightness and resiliency of the stick. A good stick should offer some resistance to finger pressure. The hair should be clean and full in breadth. Frog screws and finger grip should also be checked.

#### WHAT DO YOU THINK?

Have you any ideas concerning the string "situation"? Is there a serious string problem? If so, how can we meet it? What are you doing about it now? What do you know about what others are doing?

Send your ideas to us for inclusion in our SYMPOSIUM ON STRINGS announced on page 9 of this issue.

Our young people are being brought up in a highly mechanized age, with everything canned from soup to dinner music. This age, which encourages radio listening rather than serious study and insists on making education and living easy, with little emphasis placed on achievement for its own sake, is far more difficult for young people than

for adults. The attitudes it fosters are contagious and are rapidly making themselves felt in our public schools, particularly in the field of music and other non-required subjects. Hard plugging, which is required of string players, is much too great a challenge for the work habits possessed by the average student, and so I repeat with emphasis, the utter futility of trying to develop string players on the outdated once-a-week lesson plan.

That a successful music program cannot be carried out without the full cooperation of the school administration is very clear in the writer's mind. It is to be deplored that many boards of education still regard the instrumental music program as a sort of stepchild, letting it flounder around with insufficient financial support, an inadequate staff, and poor equipment. Such administration is depriving many children of the pleasures and benefits of playing an instrument.

To sum up: Children of average musical intelligence, given instruments in good playing condition and daily lessons under the instruction of a skilled violin teacher, will restore our violin classes to their former status.



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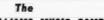
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(Continued from page 27)

of pitch for timpani. Few orchestras can boast of pedal timpani or more than two drums.

These are but a few glaring faults a composer or orchestrator should avoid.

Difficult compound meters and rhythmic figures are out of the question for the non-professional, less skilled orchestra. Even if conquered individually, these problems become acute in ensemble. Furthermore, to require an amateur organization to play ppp or pppp is asking too much. Tone quality and intonation immediately suffer. The same may be said of fff or ffff. Tonal distortion grates upon the ear. The brasses blast, the woodwinds squeal, the strings rasp. If we are to teach players the value and conception of good tone, balance, ensemble, and intonation, extraordinary demands must not be made upon their skill.

Since the days of Wagner, Richard Strauss, and other classic composers our conception of performance has been exalted out of all proportion. Gone are the days of the reading-rehearsal, the playing of music for fun, not perfection. Gone is the opportunity for a violinist or pianist to read through a

concerto with a non-professional or amateur symphony. The aspects of training in this manner, both for the orchestra and for the soloist are unlimited. Why not make use of the resources available? Suppose, for example, a young artist wishes to perfect his playing with orchestra. To prepare himself for a career, no better experience can be had than playing with one of these less known and, perhaps, less skilled orchestras. Young artists may be assured a conscientious accompaniment and more rehearsals than are to be had with a major symphony orchestra.

#### Tryouts and Experiments

American composers and transcribers are missing an opportunity of great value if they, too, do not make use of these orchestras. If they would write works of moderate difficulty, they would receive as many rehearsals and performances as they wish. College symphonies and other non-professional orchestras would be glad to allow a composer or transcriber the use of their rehearsal time and players for pre-performance tryouts of works. They could experiment to their hearts' content. How better could they test their musical ideas before incorporating them into finished works? How better prepare for the appearance of a work on the program of a major symphony orchestra? How better get critical judgment?

#### Better Mediocre Than None

The reaction to these ideas may be antagonistic on purely musical and artistic grounds. They may sound like a plea for mediocrity. A composer may feel that if he resorts to the less skilled orchestra, his music may receive a mediocre performance. This may be true, but better a mediocre performance than none at all. Music history is replete with examples of mediocre performances of music of the masters. There has been too much onus placed upon the word mediocre A composer has the right to hope for perfection when his works are performed, but how many times does he get it, even from performances by our major symphony orchestras?

A plea is made, therefore, in behalf of the hundreds of less skilled symphony orchestras in our country. If our musical creators and craftsmen will give them consideration, they, in turn, will pledge careful, sincere performances and rehearsals if they are provided with music they

can play.



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TEAR OUT ABOVE COUPON AND SUBSCRIBE TO-DAY

#### MARCELLI

(Continued from page 36)

ers, do to overcome these obstacles? Obstacle number one will be found in the pupils. The cello, being a rather large and awkward looking instrument in the eyes of the younger children, fails to make an instant appeal to them. They do not "take to it" as readily as they do to the cornet, the clarinet, or the violin. This negative first reaction can be easily overcome. In fact, it can be squelched even before it appears simply by creating beforehand opportunities for the children to become better acquainted with the instrument and to learn to like its beautiful tone. A quartet of the best and youngest cellists available, trained for the specific purpose of playing short assembly programs in the elementary and junior high schools, will accomplish wonders toward this end. If a quartet cannot be mustered, then a trio, duet, or even a solo cello with piano accompaniment should be put to work. The program need not consist of such numbers as Popper's "Requiem" or Boellman's "Symphonic Variations." Short, simple, appealing compositions nicely arranged, preferably chosen from the songs the children like best in their regular music classes, interspersed with some muted and all-pizzicato numbers, will probably bring about the desired results. The pupils will soon learn to like the music the

cello is capable of producing; the size and physical appearance of the instrument will become a challenge instead of a drawback; and the desire to learn to play it will awaken in many of them.

#### Problem No. 2

At this stage of our endeavors "Ma" or "Pa" or both will come on the scene and with them, problem number two. We will learn that we cannot always expect the parents of our school pupils to invest in a cello or even to pay for private lessons. We must see to it, therefore, that our schools are equipped with sufficient numbers of these instruments to loan to the students, and we must be able and willing to teach them ourselves at least until such time as their accomplishments as cellists will convince the parents that their investment in private lessons will pay dividends.

Whether other obstacles will be encountered in our efforts to develop cellists in the public schools depends entirely on our ability as instructors. If we are sufficiently well acquainted with the secrets of cello playing, we will know exactly how to tackle the job. If we are not, we must refuse to let our lack of familiarity with those secrets stand in the way. As teachers and pedagogues we should be able—as Rimsky-Korsakoff was when appointed professor of harmony at the St. Petersburg Conservatory—to "keep one jump ahead of

the pupils." This should not be difficult. Our first consideration must be the selection of an adequate method of instruction. Because of our unfamiliarity with the technique of the instrument, the method which we adopt must of necessity be one that will perform a twofold duty: it must stress the principles that are fundamental for the development of young cello players; at the same time it must give detailed directions and explanations of the manner in which each succeeding step is to be taken. In other words, it must be more than a mere method of instruction, it must also be a reliable guide for teachers who are not versed in the tricks of cello teaching.

#### Organization

And now that we have the instruments, the pupils, and the method, we should be ready to organize our work. If classes cannot be organized on the regular school schedule, we must organize them either before or after school. Two weekly periods of instruction will in a comparatively short time produce surprising results. By the end of one school semester our classes should have mastered the fundamentals of cello playing (how to hold the instrument and the bow; how to draw and divide the bow; bow speed and pressure control; correct position of the left hand and fingers, etc.); should have developed a steady, even, and rather



rich flow of tone; and should have acquired a good working knowledge of the three basic positions of the cello—the first, half, and fourth—and of the half-string harmonic.

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#### Into the Orchestra

At this stage of development, and not before, our cello pupils can be encouraged to try their hand at playing in the school orchestra. In elementary and junior high schools they should qualify for more or less advanced work. In senior high schools where the work of the advanced orchestra is above their present proficiency, our students should begin to acquire orchestral experience in the intermediate orchestra, and at the same time continue to further their knowledge of the technique of the instrument in a second-term cello class. This will equip them with the necessary understanding of all the neck positions of the cello in their various forms-from the half to the seventh inclusive, or a range extending from open C to C-sharp above the staff in tenor clef.

As we guide our pupils through these various stages of development we must be ever on the lookout for lapses into bad habits. This is particularly essential during the early phases of development, when we must exercise the utmost care to build a sound and solid foundation of cello playing, a foundation upon which an unshakable superstructure

may be erected.

The Future of Glee Clubs

By MURRAY D. WELCH

President, Atlantic Conference of the Associated Glee Clubs of America

What of the future of your Glee Club and mine? Is it worthwhile to stay together, to struggle with decreasing income and new and compelling outside interests? It is much easier to say: "Let's quit for the duration. Our time is too much taken up with other things. We can't devote the necessary time to the club and its activities." If there is a person of influence in your midst who gives you this counsel, he is the rotten apple that will destroy your group.

Why do we have glee clubs and why do we attend rehearsals? It is our love of music and desire for fellowship that keep us together. Very few have any concept of the contribution they may make to the world of living by their song. This contribution is the indirect and cumulative result of our song.

Give up singing for the duration? No! Individuals may be forced to, but a club, never. Those who lack courage to carry on have no faith in themselves or vision of the power of song. It is the purpose of the Associated Glee Clubs to help clubs carry on. It takes more than faith and vision for a club to carry on. It takes work and faith and vision.

I have been concerned by reportsfrom various districts about certain clubs folding up for the duration while other clubs are carrying on with increased strength. The pattern, with some exceptions, seems to be that the small clubs are getting weaker and the large clubs are growing stronger. I have tried to speculate on the reasons for this. I believe the fault lies in the club management. In a small club usually the group is held together by two or three strong personalities. When something happens to one or more of such persons, the interest of the others lags. The management of this club has failed to develop other leaders in the club. The group has let one or two individuals run the club and do all the work.

Glee clubs have many functions to fill in this war-torn world. By our song we can help keep ourselves and others normal and we can help preserve the culture of the world. I believe our boys want to come back with song in their hearts and song in the world.

#### WRITE TO MR. PERRY!

Tell him about the kinds of new materials which you think composers and publishers should be producing. See the announcement of his new column on page 55.

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#### Questionnaire

Name of city or town	Popt	ulation	***************************************	
	I	Senior High	Junior High	Elementary
1. Number of schools		School 11-gr	, and a same	
2. Approximate school enrollment			******************	***************************************
3. Number of orchestras				
4. Total orchestra membership				
5. Number of instrumental instructors				
6. Number of instructors qualified to teach strip	ngs			
1				
	II	Violi	n Viola	Cello Bass
1. How many string players in Senior High?		**********		
2. How many string players in Junior High?		************		
3. How many string players in Elementary?				
4. How many pupils study privately?		************		
5. Is adequate private instruction available in y		***********		
6. If the answer to No. 5 is "no," indicate ho traveled to get private instruction?	w many miles must be			
7. Does your school provide class instruction?				
8. At what grade level does instruction begin?				
9. What string methods are you using in teachi	ng?			
VIOLIN	VIOLA			
Cello	BASS			
	Ш			
1. Is there an added fee for string instruction				
2. If you have class string instruction, are th	*			
one type of instrument (violin, or cello, or instruments combined?				
	IV			
The following free services are available upon r	equest. Check those which you	wish to have.		
1. String instruction material suggestions				***************************************
2. String repertory suggestions				
3. String clinic (demonstration and playing by	visiting expert)			
The share to be a state of the	V			
If there is no string instruction in your schools	, indicate what you think to h	e the reasons:		
	VI			
What suggestions do you have for the stimulation	n of string music?		***************************************	
	Name			
(See article on page 29.)	Position			

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